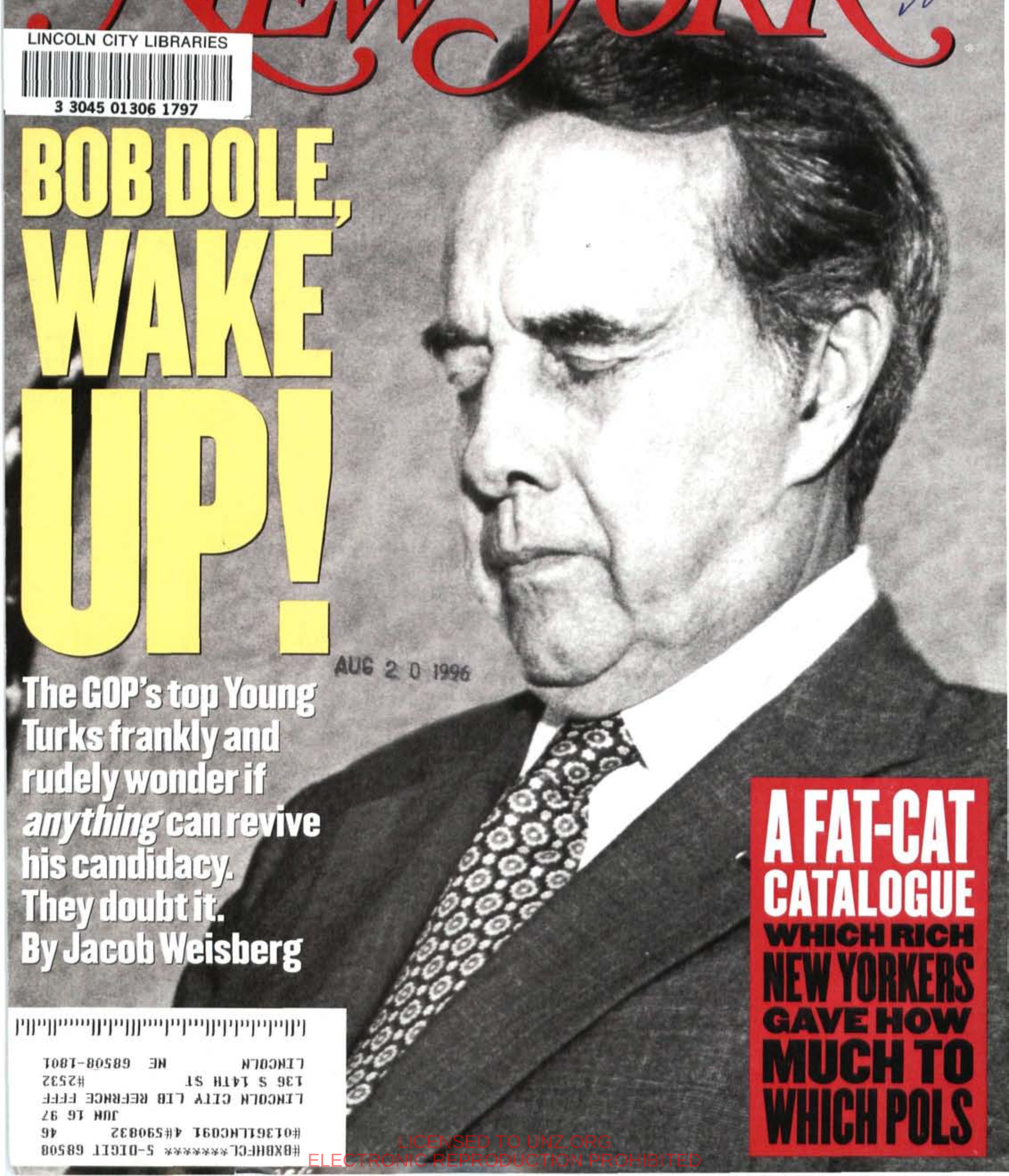
THE AMAZING MET • WALTER KIRN ON MR. TRAINSPOTTING

$2.95 • AUGUST 19, 1996

NEW YORK

PRC

LINCOLN CITY LIBRARIES
3 3045 01306 1797



BOB DOLE, WAKE UP!

The GOP's top Young Turks frankly and rudely wonder if *anything* can revive his candidacy. They doubt it.

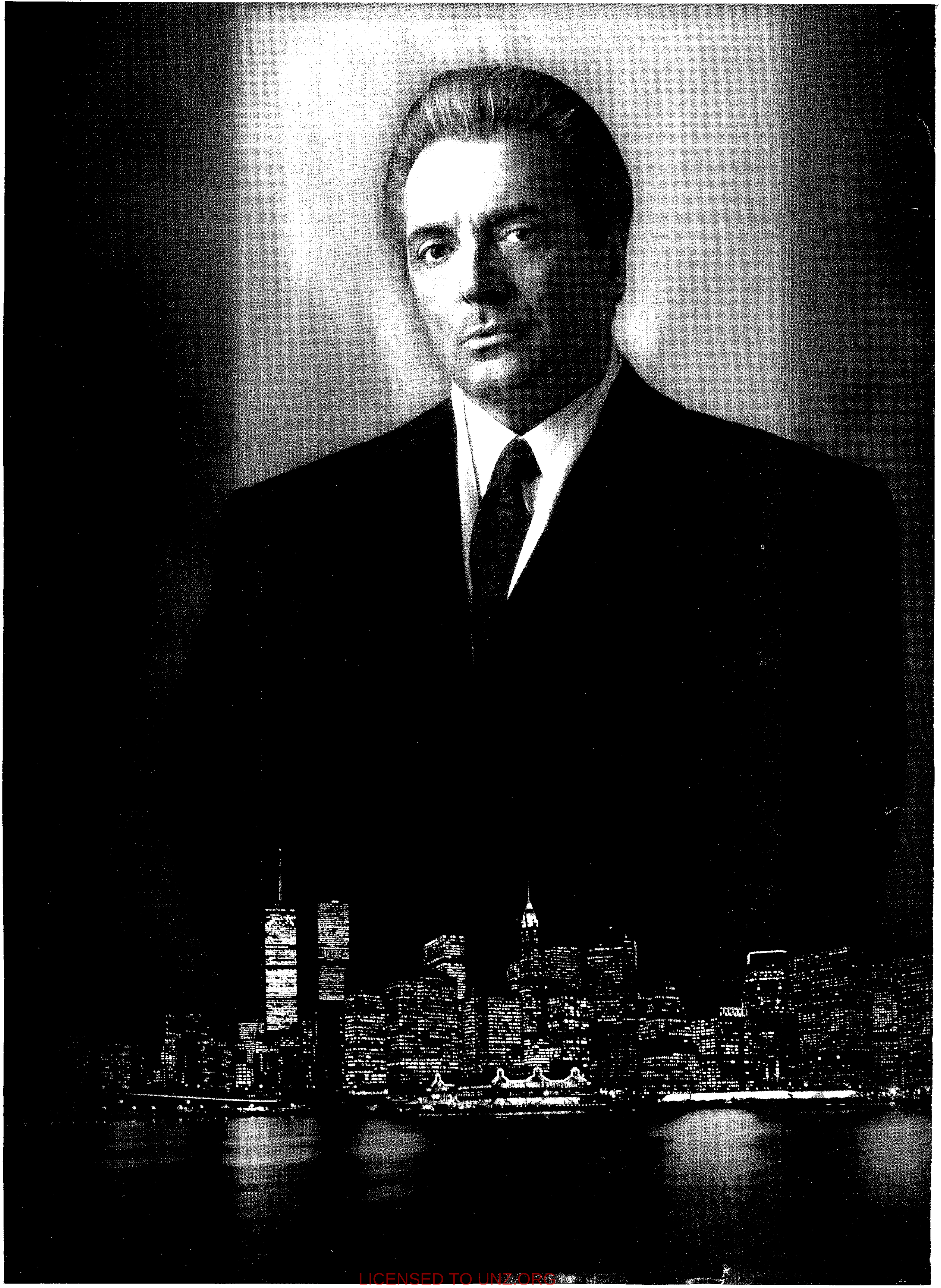
By Jacob Weisberg

AUG 20 1996

A FAT-CAT CATALOGUE

WHICH RICH NEW YORKERS GAVE HOW MUCH TO WHICH POLS

#BXBHFCL******* 5-DIGIT 68508
#0136LNC091 4#590832 46
JUN 16 97
LINCOLN CITY LIB REFRNCE FFFF
136 S 14TH ST #2532
LINCOLN NE 68508-1801



IN THE MOB,
THERE'S ONLY ONE THING
MORE SACRED THAN FAMILY.

SILENCE.

HBO PICTURES PRESENTS

GOTTI

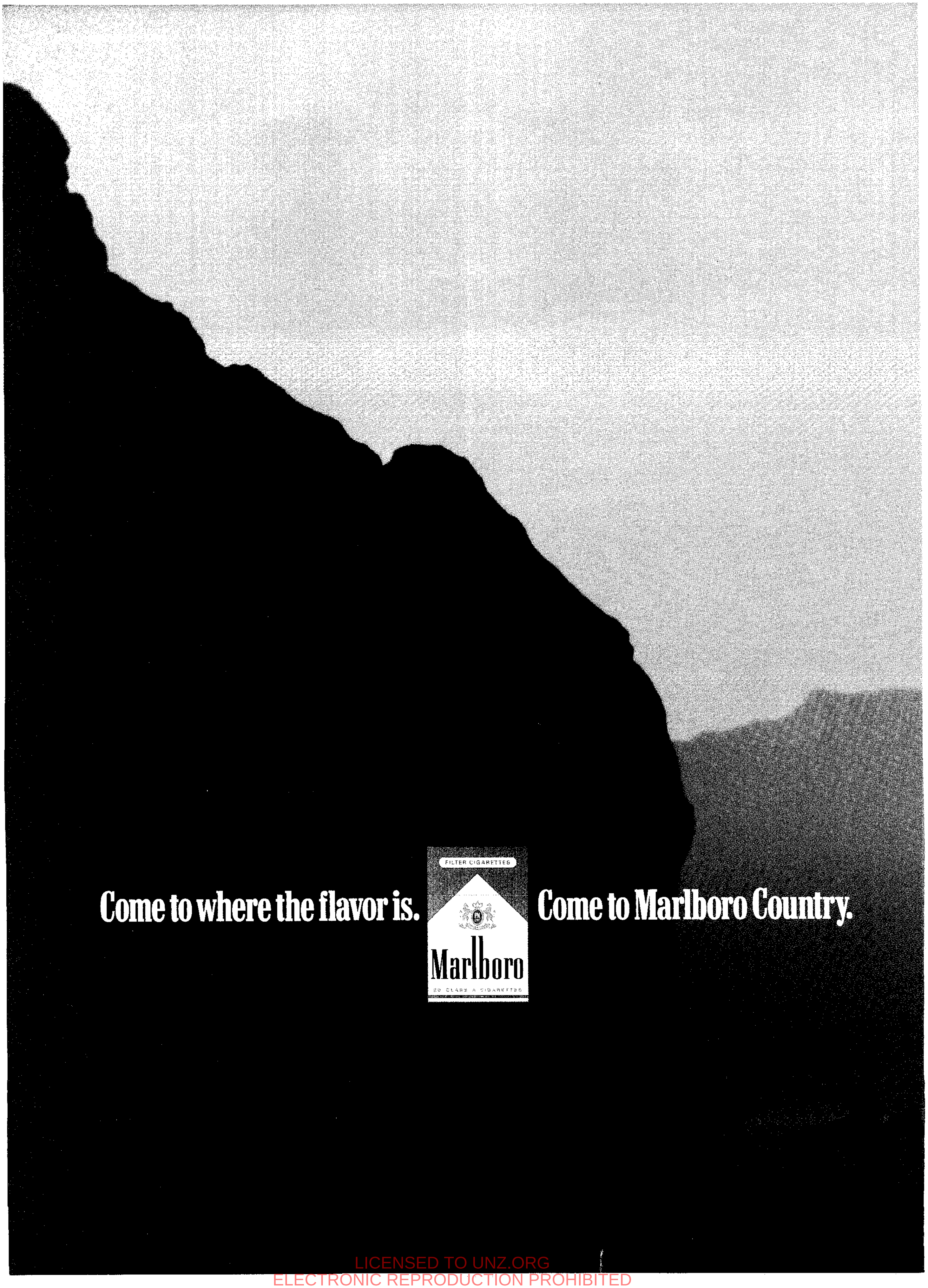
NEW YORK'S MOST NOTORIOUS MOBSTER

ARY LUCCHESI PRODUCTION A ROBERT HARMON FILM ARMAND ASSANTE GOTTI WILLIAM FORSYTHE AND ANTHONY QUINN
USIC BY MARK ISHAM PRODUCER DAVID COATSWORTH EXECUTIVE PRODUCER GARY LUCCHESI SCREENPLAY BY STEVE SHAGAN
BASED IN PART ON THE BOOK "GOTTI: RISE AND FALL" BY JERRY CAPECI AND GENE MUSTAIN DIRECTED BY ROBERT HARMON

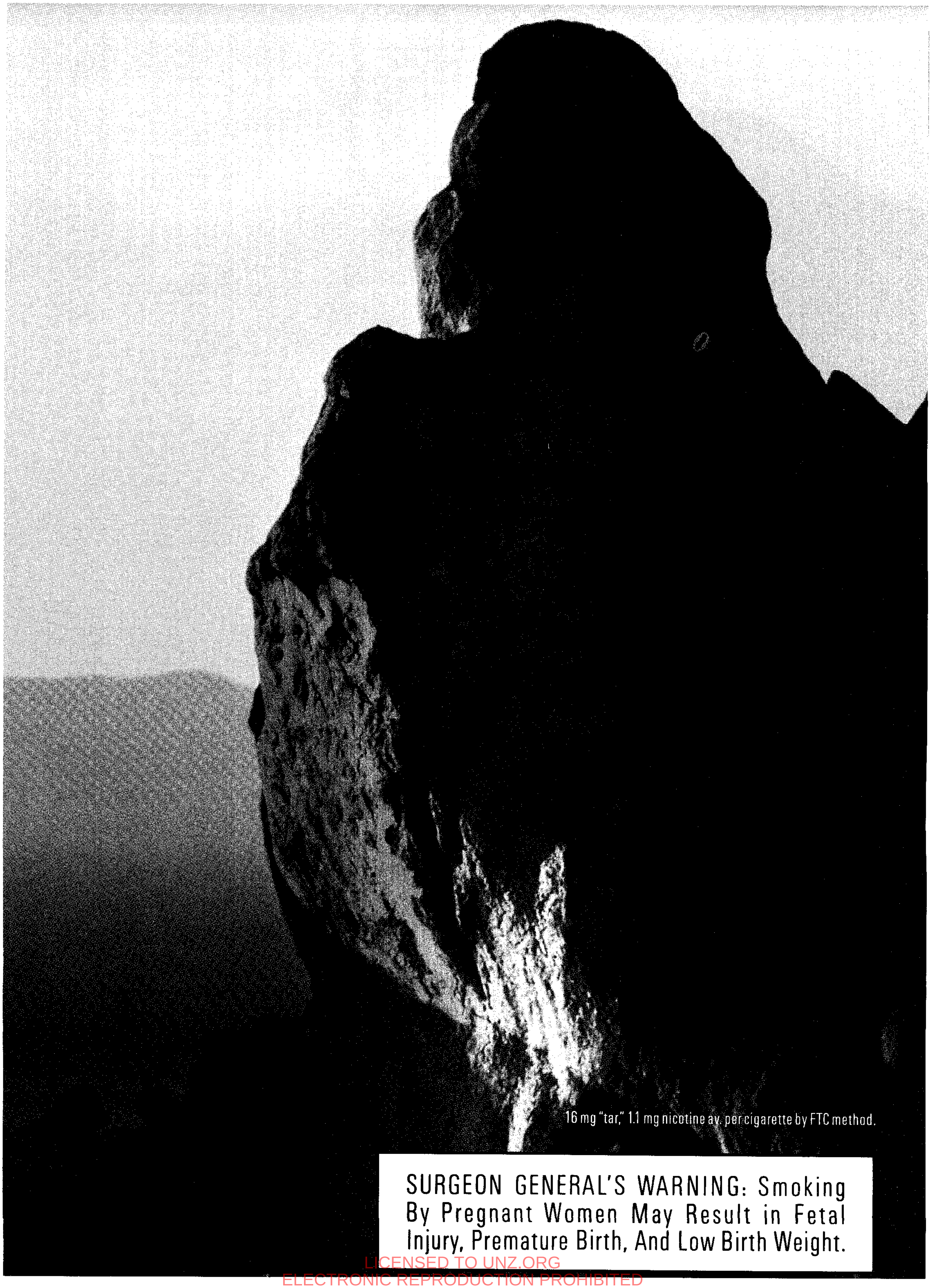
REMIERES SATURDAY, AUGUST 17, 9PM ET/PT

HBO®

©1996 Home Box Office, a division of Time Warner Entertainment Co., L.P. All rights reserved. HBO is a registered service mark of Time Warner Entertainment Co., L.P. http://www.hbo.com

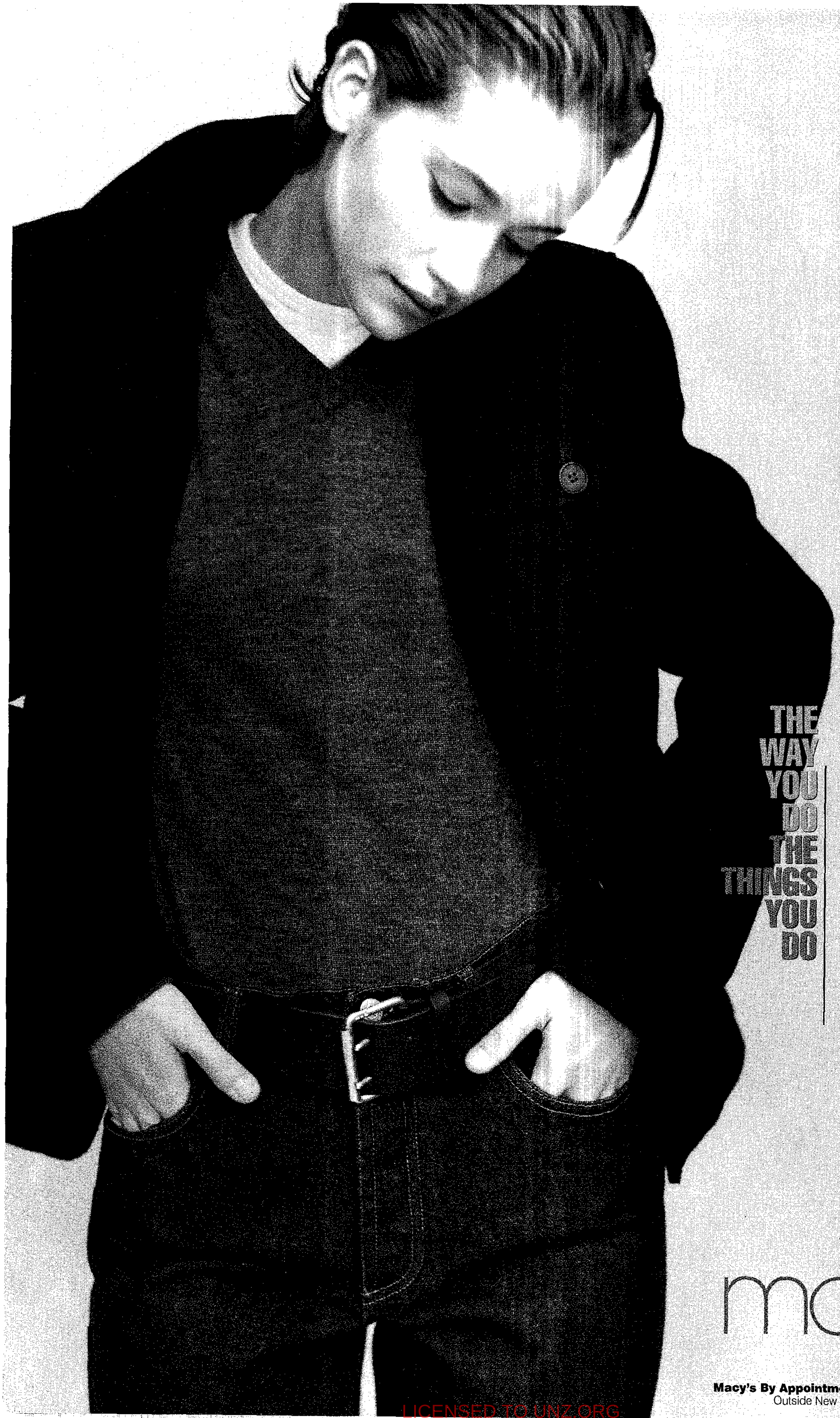


Come to where the flavor is.
FILTER CIGARETTES
Marlboro
20 CLASS A CIGARETTES
Come to Marlboro Country.



16 mg "tar," 1.1 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.


THE WAY YOU DO THE THINGS YOU DO

the way you've mastered the weekend thing

It comes so easy to you. Here, the military jacket in navy melton, $195; charcoal v-neck sweater, $78; ribbed baby tee, $35; classic dark rinse denim jean, $48. From **POLO JEANS CO. RALPH LAUREN** on 2, Herald Square, and selected Macy's.

macy's

Macy's By Appointment Call for details: 212-494-4181.
Outside New York: 1-800-343-0121.

Contents Aug.19,1996

"She's a phenomenon. You kind of accept Kathy {Sloane} for what she is."

STEPHEN SCHLESINGER, PAGE 28

THE ELECTION

22 Fund City

By Earl Crittenden

Every year, all year, political candidates around the nation hit up New Yorkers for big bucks. We went to the Federal Election Commission and found out who's signing the checks—and why people are paying as much as $15,000 to attend the president's birthday party at Radio City this week.

28 Material Girls

By Matt Pincus

A brief look at New York's five most powerful women in the political-fund-raising game, and a few insights into the tricks of their trade.

28 Sloane Ranger

By Charlotte Hays

Democratic fund-raiser Kathy Sloane is fast becoming the most-talked-about socialite in New York. An attractive, Chanel-clad matron and the ambitious wife of the former Louisville mayor, she shows up at almost every important photo op on the East Coast, trying to fatten Bill Clinton's campaign war chest. What's she after?

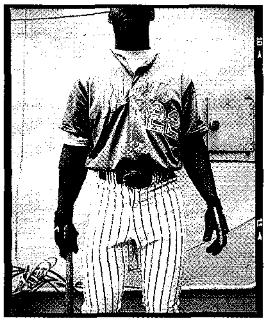
32 Can This Campaign Be Saved?

By Jacob Weisberg

On the eve of this week's Republican convention, it's no secret that Bob Dole's presidential aspirations are seriously threatened by a remarkably uninspiring campaign that, lacking a compelling central theme, is floundering. *New York* convened a roundtable of top young Republican strategists and thinkers to apply the jaws of life to the Dole candidacy.

38 Havana Special

By Chris Smith



The Mets' Alex Ochoa is a first-generation American (his dad was a political prisoner in Cuba) who also happens to be the most promising rookie his team has seen in years. In addition to which he is an (increasingly) rare specimen: a professional athlete who seems to be in it because he *just loves the game.*

Gotham

15 The down-and-dirty Manhattan chess world; Bringing Andy back

Departments

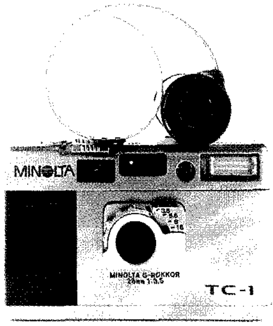
20 Media
Richard Turner

NBC, shaking off its Olympic hangover, gets ready for Sydney

Marketplace

40 Best Bets
Corky Pollan

City Barn takes up in Manhattan; Macy's tweaks its tableware



42 Inconspicuous Consumption
Paul Lukas

Survivalist cuisine: instant meals that come with their own oven

43 Dress Code
Jade Hobson Charnin

Tight shirts and straight pants: notes from the men's collections

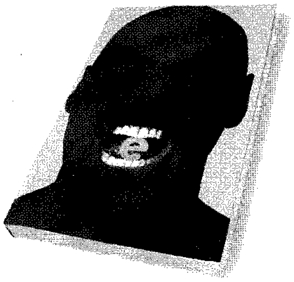
44 Sales & Bargains
Dany Levy

Tennis whites, garden furniture, and optics for kids

The Arts

46 Movies
David Denby

With Jeffrey Wright's performance at its core, *Basquiat* is wittily tender



48 Books
Walter Kirn

Ecstasy the drug becomes *Ecstasy* the book by *Trainspotting*'s author

50 Theater
John Simon

Exit (sort of) laughing: Samuel Beckett at Lincoln Center

52 Classical Music
Peter G. Davis

Robert Wilson's self-indulgent theatrics damn *Four Saints*

53 Dance
Tobi Tobias

Nature in the big city from Merce Cunningham; urbanity in the wilderness from Miami City Ballet

55 Television
John Leonard

HBO's *Gotti* strips away the Dapper Don's romantic veneer

Cue

57 Rainbow & Stars gets down; *Dolls,* baby

Misc.

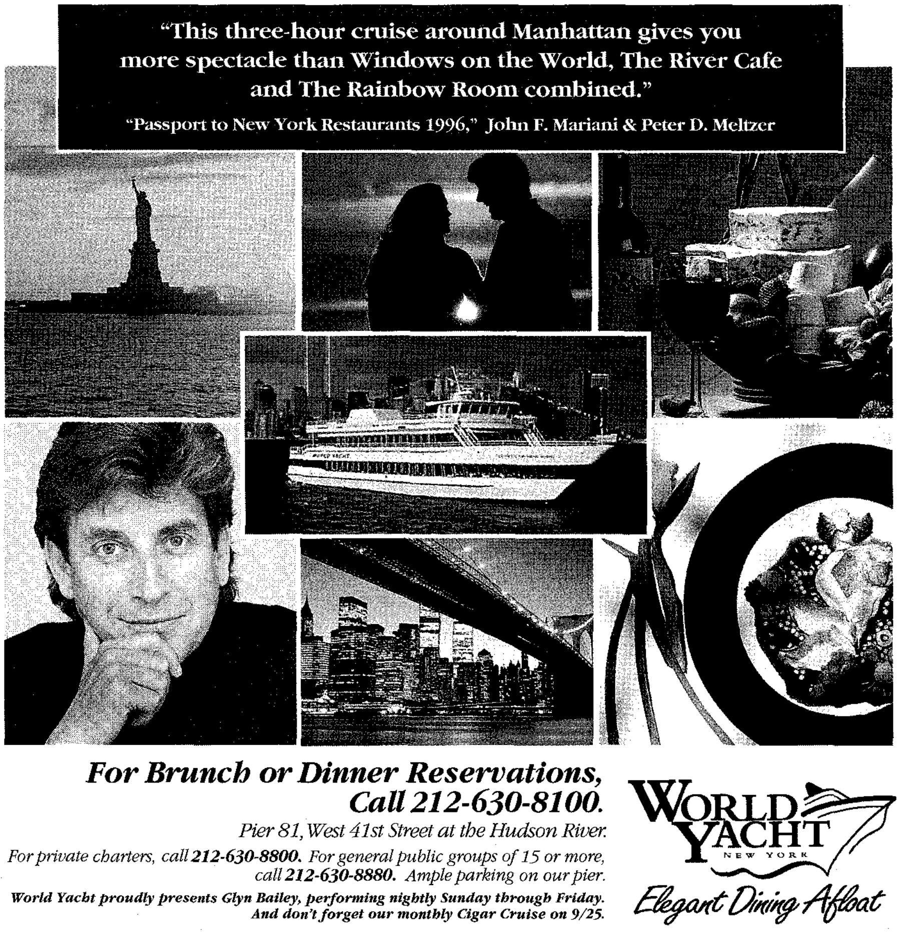
Letters 10
Intelligencer 13
***Guardian* Crossword** 100
'Cue' Crossword
by Maura B. Jacobson 100
Classified 89
Strictly Personals 97

Online

A threaded discussion about the forthcoming Republican convention is featured this week in the New York Talk Forum. On CompuServe, *go* NYTALK.

New York Magazine Online is available on CompuServe. To order, call 800-535-1168 and ask for the *New York* Magazine representative. Current subscribers to CompuServe, *go* NEWYORK. *New York* Magazine's e-mail address is 76702.2510@compuserve.com. AUGUST 19, 1996—VOL. 29, NO. 32. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. **POSTMASTER:** Send address changes to *New York,* Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver,** New York **Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Photograph by Clark Jones/Impact Visuals.



"This three-hour cruise around Manhattan gives you more spectacle than Windows on the World, The River Cafe and The Rainbow Room combined."

"Passport to New York Restaurants 1996," John F. Mariani & Peter D. Meltzer

For Brunch or Dinner Reservations, Call 212-630-8100.

Pier 81, West 41st Street at the Hudson River.

For private charters, call ***212-630-8800.*** *For general public groups of 15 or more, call* ***212-630-8880.*** *Ample parking on our pier.*

World Yacht proudly presents Glyn Bailey, performing nightly Sunday through Friday. And don't forget our monthly Cigar Cruise on 9/25.

WORLD YACHT
NEW YORK
Elegant Dining Afloat

HEY, I SAW THAT CAB FIRST. HEY, I SAW THAT CAB FIRST. HEY, I SAW THAT CAB FIRST. HEY, I SAW THAT CAB FIRST. HEY, I SAW THAT CAB FIRST. **GREAT PERFORMANCES.** HEY, I SAW THAT CAB FIRST. HEY, I SAW THAT CAB FIRST. HEY, I SAW THAT CAB FIRST.

CHANNEL THIRTEEN

It takes your mind off the dumb stuff.

NEW YORK

EDITOR-IN-CHIEF
Kurt Andersen

EXECUTIVE EDITOR
Michael Hirschorn

MANAGING EDITOR
Sarah Jewler

ARTICLES EDITOR
John Homans

NEWS EDITOR
Larry Doyle

DESIGN DIRECTOR
Robert Newman

PICTURE EDITOR
Margery Goldberg

FASHION DIRECTOR
Jade Hobson Charnin

DEPUTY EDITORS
Kim France, Julie Just

SENIOR EDITORS
Phoebe Eaton, Maer Roshan, Matthew Weingarden

EDITORS-AT-LARGE
Tad Friend, Richard Turner

CONTRIBUTING EDITORS
Suzanna Andrews, Lisa Birnbach, Peter Blauner
Rene Chun, John Connolly, James J. Cramer, Peter G. Davis
David Denby, David Edelstein, Jeffrey Goldberg
Gael Greene, Pete Hamill, Peter Hellman, Tony Hendra
Craig Horowitz, Bob Ickes, Karrie Jacobs, Mark Jacobson
Maura B. Jacobson, Peter Kaminsky, James Kaplan
Beth Landman Keil, Walter Kirn, Corby Kummer
John Leonard, Barbara Lippert, Paul Lukas
Larissa MacFarquhar, Mary Ann Madden
Rebecca Mead, Deborah Mitchell, Patricia Morrisroe
Nicholas Pileggi, John H. Richardson, Nancy Jo Sales
Luc Sante, Marshall Sella, John Simon, Christopher Smith
Ben Stein, Mark Stevens, Janice Hopkins Tanne
Tobi Tobias, Michael Tomasky, Guy Trebay
Jacob Weisberg, Alex Williams

CULINARY EDITOR
Gillian Duffy

BEST BETS EDITOR
Corky Pollan

PHOTO DIRECTOR, SPECIAL PROJECTS
Jordan Schaps

SALES & BARGAINS EDITOR: Dany Levy

STAFF WRITERS
Maureen Callahan, Ruth G. Davis, Barbara Ensor
Linda Hall, Ariel Kaminer, Edith Newhall
Chris Norris, Randall Short, Norman Vanamee

ASSOCIATE EDITORS
John Dioso, Matthew McCann Fenton, Kate O'Hara
Robert Patronite, Robin Raisfeld, Elizabeth Shepherd

ASSISTANT EDITORS
Christopher Bonanos, Alexandra Lange, Claire Perrault
Colleen Quinn, Charles Runnette

REPORTERS
Patricia Falvo, Deborah Gasiorek
Lucy Hawking, Michael Steele

DEPUTY ART DIRECTOR
Florian Bachleda

ART PRODUCTION DIRECTOR: Eugene R. Tooman
DEPUTY PICTURE EDITOR: Sabine Meyer
ASSOCIATE ART DIRECTOR: Deanna Lowe

ASSOCIATE PICTURE EDITORS
Nakyung Han, Yvonne Stender

ASSISTANT ART DIRECTOR: Vita Parrino
DESIGNER: Andrea Dunham
ART DEPARTMENT MANAGER: Aimee E. Bartol
ART STAFF: Steven Davis, Pino Impastato
Anton Ioukhnovets, Marc Whalen, Ellene Wundrok
COLOR PRE-PRESS MANAGER: Alejandro Gomez
ASSISTANT TO THE EDITOR-IN-CHIEF: Deborah R. Slater

EDITORIAL ASSISTANTS
Sarah Bernard, Ondine Cohane
Laura Georgio, Vanessa Grigoriadis

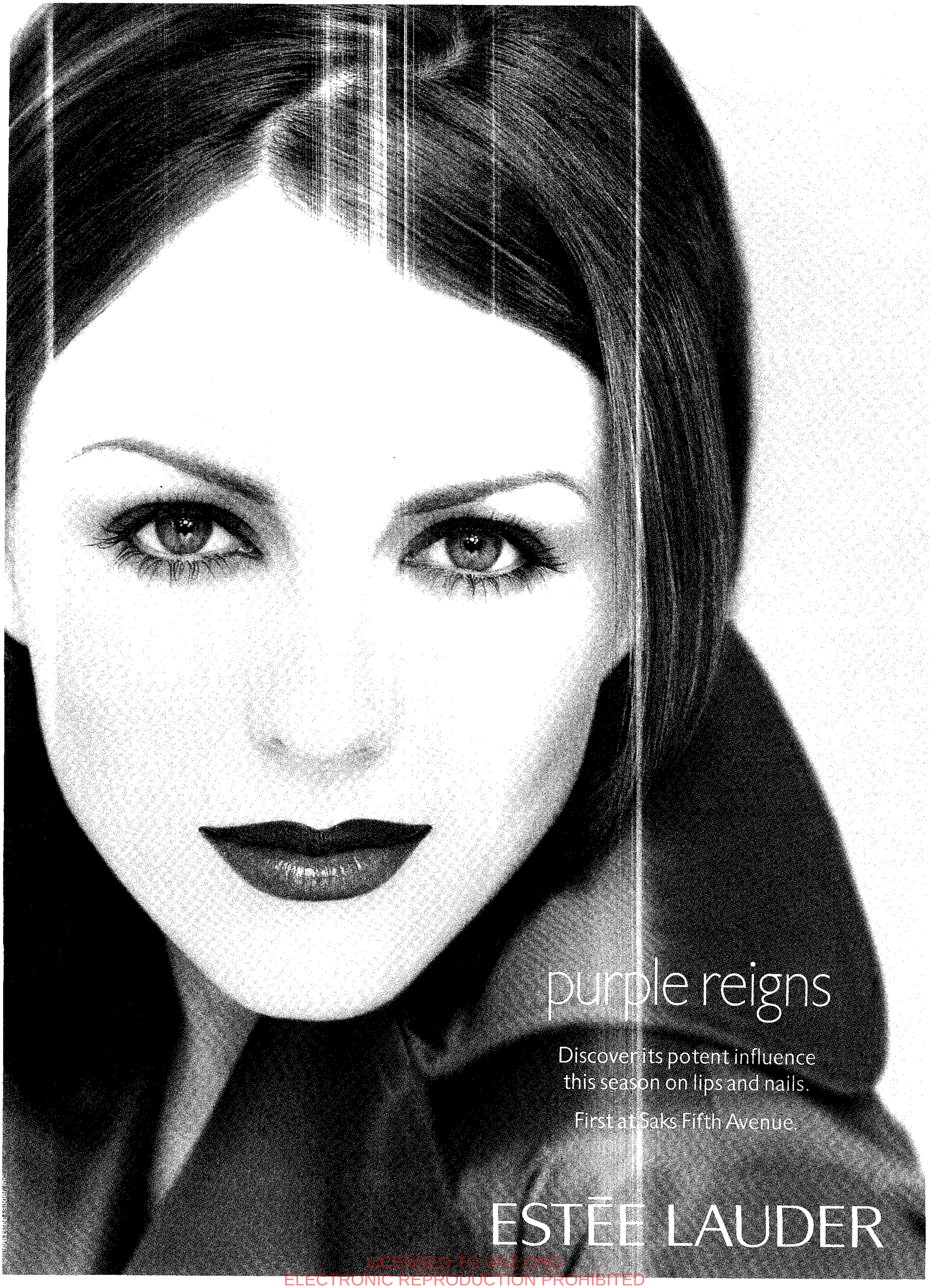
PUBLIC RELATIONS DIRECTOR
Maury Rogoff

SYSTEMS MANAGER
Marty Reinert

ASSOCIATE SYSTEMS MANAGER
David Miller

PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Robert P. Wilkey
ASSISTANT PRODUCTION MANAGER: Bobbi Fischer
PRODUCTION COORDINATOR: Amanda P. Fellows

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. Telephone: 212-880-0700. **Copyright © 1996 by K-III Magazine Corporation. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman.


purple reigns
Discover its potent influence
this season on lips and nails.
First at Saks Fifth Avenue.
ESTĒE LAUDER
©1996 Estée Lauder Inc.

Tonya Anderson - Crownpoint Institute of Technology. GPA: 3.75
Goal: Pediatric Medicine. Immediate Goal: Scholarship

American Indian College Fund
Educating the mind and spirit

If you can help, please contact the AICF, 1111 Osage St.,
Building D, Ste. 205-AP, Denver, CO 80204 or call 1-800-776-FUND.

ARE WE THERE YET? ARE WE THERE
YET? ARE WE THERE YET? ARE WE
THERE YET? ARE WE THERE YET?
ARE WE THERE YET? ARE WE THERE
YET? **BIG BIRD RULES.** ARE WE
THERE YET? ARE WE THERE YET?
ARE WE THERE YET? ARE WE THERE
YET?

CHANNEL THIRTEEN
It takes your mind off the dumb stuff.

NEW YORK

PUBLISHER
Amy R. Churgin

ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
ADVERTISING MANAGER: Leslie Alphen Picard
BEVERAGE MANAGER: Jo Campbell Brand
TRAVEL MANAGER: Daniel Schock

SALES REPRESENTATIVES
Amy Hochfelder Ball, Alexis Demetroulakos
Lauren Effron, Stefanie Feidelson
Catherine Kaiser, Trish Considine Kirsch, Kira Krieger
Claudia Ryan, Wendi V. Sanders
ASSISTANTS: Kristina Leonetti, Evette Manners
Kristina Stefanelli, Julie A. Stephens
Danielle Unterman, Leslie Weiss
MIDWEST MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Karen Teegarden & Associates, Inc. 810-642-1773
CALIFORNIA: SD Media, 310-264-7575
ATLANTA AND FLORIDA: Stites & Fontaine, 770-491-1419
TEXAS: Tierney & Company, 214-625-6688
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-31-16-62
HONG KONG: Pacific Asia Media, 011-852-834-6128
ADVERTISING SYSTEMS MANAGER: Karen Norberg
ADVERTISING COORDINATORS
Sharon Y. Quinn, Michel Gilbert

MARKETING DIRECTOR
Beverly Hood Allen
PROMOTION MANAGER: Gerry Napoli
CREATIVE SERVICES: Wendy Bronstein
SENIOR WRITER/MERCHANDISING: Lauren Paige Kennedy
SPECIAL SECTIONS: Christy Casamassima
SPECIAL PROJECTS: Cori M. Lorenzon
PROMOTION ART DIRECTOR: Susan Simmons
SENIOR DESIGNER: Ilene Segal
DESIGNER: Halle Spector
PROMOTION ASSISTANT: Kathryn R. Hoffman

RESEARCH DIRECTOR
Eileen Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ASSISTANT: Erinn Bucklan
INFORMATION SERVICES DIRECTOR: Valerie Taylor
ASSISTANT TO THE PUBLISHER: Michele L. Romano

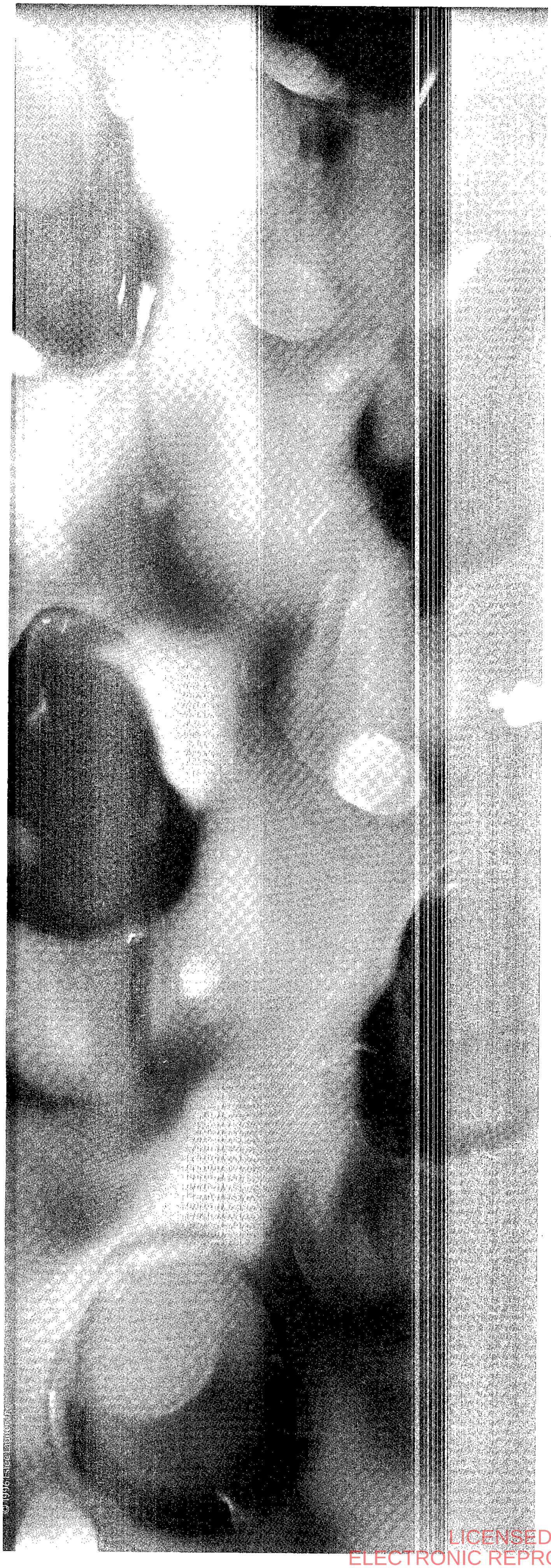
GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
SALES DEVELOPMENT MANAGER: Michelle Krell Kydd
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Dana Cohen
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan
Debbie Horowitz, Chris Lutkin
Wendy Pusey, Denise Sisto
STAFF: Denise Fowler, Greta Turken

CIRCULATION DIRECTOR: Craig Reynolds
ASSOCIATE CIRCULATION DIRECTOR, PLANNING: Charles Lung
MANAGERS: David W. Schaefer, Barbara E. Wilck
SPECIAL PROJECTS ASSISTANT MANAGER: Jacqueline Lane
SPECIAL PROJECTS COORDINATOR: Jennifer Gresack

CONTROLLER
David Rockefeller
ASSISTANT CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
ACCOUNTANTS: Judy Dill, Maryann McLeod, CPA
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Patricia Adiletta
STAFF: Aubrey Guio, Maribel Lopez

OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Priscilla Hood, Warren MacDonald
Joseph Markfelder, Erik Rodriguez
Artie Scheer, Virginia Spraggins, Sarah Wigfall

K-III MAGAZINES
CHAIRMAN: William F. Reilly
PRESIDENT: Harry A. McQuillen
VICE-CHAIRMAN: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
VICE-PRESIDENT: Curtis A. Thompson
PRESIDENT, ADVERTISING AND MARKETING: Janice Grossman
VICE-PRESIDENT: Brian T. Beckwith
VICE-PRESIDENT AND CHIEF FINANCIAL OFFICER: Linda C. Jenkins
VICE-PRESIDENT, FINANCIAL PLANNING & ANALYSIS: Jennifer P. Chu
VICE-PRESIDENT, CONTROLLER: David W. Whitwell
VICE-PRESIDENT, OPERATIONS: Steven R. Elzy
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, SINGLE COPY SALES: Mark A. Peterson
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore



At Saks Fifth Avenue,
purple reigns.

Come discover lipsticks and nail lacquers
from Innocence to Naughty in the new
Purple Reigns Makeup Collection—and take home
this chic tote, cosmetic clutch, and change purse.
The ultimate bag trio, a Saks exclusive,
just 12.50 with any Estée Lauder purchase.
At the Estée Lauder Counter now.

Book an appointment today, and world famous
makeup artist, Mary Greenwell,
will create a new look just for you.
Simply call (212) 940-2155.
At Saks New York City, August 15–17.

For a limited time only. Offer good while supplies last.

ESTĒE LAUDER

© 1996 Estée Lauder Inc.

LETTERS AUGUST 19, 1996

Primary Source

Back-patting at the New York–media corral; more people who hate the Hamptons; more plastic-surgery debate; and a Kathie Lee defender.

I AND OTHER *NEW YORK* READERS KNEW Joe Klein was Anonymous months ago when you published your article "Primary Culprit" [by Donald Foster, February 26]. And you didn't even need a handwriting analyst to prove it!

Doris M. Vergot
HARRISBURG, PENN.

IN HIS PIECE ON JOE KLEIN, INC., RICHARD Turner ["Media: Liar's Poker," July 29] notes, "It was incest time in the New York media hothouse again last week." Turner describes the dismay at *New York* over Klein's insistent denials of Vassar professor Donald Foster's conclusion that Klein wrote *Primary Colors*. But wasn't it more irritating that the New York *Times* never mentioned Foster's *New York* article, and instead suggested that things were in doubt until the Washington *Post* broke the story of the handwriting analysis? Foster's conclusion could hardly have been better documented, and it seems insulting for the *Times* to suggest that the subjectivities of handwriting analysis could cause Klein to confess.

Leland Wilkinson
EVANSTON, ILL.

I FOUND RICHARD TURNER'S DISCUSSION OF the moral and ethical questions regarding Joe Klein's authorship of *Primary Colors* interesting but rather beside the point. Several years ago, I was eating lunch at City Hall Park when who should I notice sitting beside me but the future Anonymous. At that time, he was still writing for *New York* and had recently appeared on a local Sunday news show. Surprised, I asked if he was Joe Klein. He smiled benignly and shook his head. I found that a bit odd, but his recent revelation has made the reason perfectly clear. The man suffers from an identity crisis, and therefore deserves our sympathy rather than our contempt.

Gary Weinman
MANHATTAN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998 or sent via e-mail to 76702.2510@compuserve.com. Please include a daytime phone number.*

No Fun

WOW! A SCENE THAT MANAGES TO ENCAPsulate all that is shallow, vile, vapid, superficial, boring, and pathetic ["Tales of the Hamptons," August 5]! I wish "the season" were all year round so those morons jabbering into their cell phones in their Mondials and Range Rovers would *stay out there*. Summer weekends in Manhattan are so blissful *without them*.

Richard Luckett
MANHATTAN

THERE ARE MANY OF US IN EAST HAMPTON who are not famous, do not drive Mercedeses (with blatant disregard of traffic regulations), and do not open our well-cared-for homes to a myriad of wandering houseguests. I can only assume that we are not good copy, since your article did not mention our existence.

Barbara Lambert
EAST HAMPTON, N.Y.

Star Quality

BARBARA LIPPERT'S ARTICLE ON KATHIE Lee Gifford, "How Does She Do It?" [July 22], makes light of her talent ("without benefit of any discernible skill . . ."). In fact, as anyone knows who has seen her at, for example, Rainbow & Stars, she has a career because she is a very talented singer with a commanding ability to charm and hold an audience.

Richard Malty Jr.
MANHATTAN

Truth, Beauty

DOES EVERY BREAST NEED TO BE A PERFECT C cup ["Bend Me, Shape Me," by Lily Burana, July 15]? Does every nose need to be aquiline? Is the goal of plastic surgery to clone the population into the small percentage of those who possess media-idealized beauty? Can it be that the 28-year-old female depicted in all her splendor believes that she requires all that work? Can it be that the majority of those plastic surgeons interviewed believe she needs all that work?

What happened to individuality of looks? What happened to character? Are we to infer from this article that money was the motivator for the multiplicity of procedures? I am a board-certified plastic surgeon and the president of the New York Regional Society of Plastic Surgery. In my sixteen years of practice, I never encountered a patient who required such an extensive makeover, regardless of age.

I am angry to see my specialty brought to such a demeaning level. But I don't know whom to be angry at. Should I be angry at Lily Burana for entrapping these doctors? Should I be angry at those plastic surgeons for being so opportunistic? Or do I blame society for losing perspective on inner beauty and individuality? Plastic surgeons who care about the ethics of our specialty should speak up and try to portray an accuarate and moral image of our life's work.

Frederick N. Lukash, M.D.
MANHATTAN

Just Say No

OVER THE YEARS, *NEW YORK* HAS GIVEN plenty of free publicity to Elaine's, but with James Kaplan's July 8 cover story, "Forever Elaine's," you really outdid yourselves. In the early eighties, I ventured into Elaine's one evening, and my meal there is memorable to this day—as unequivocally the most unpleasant restaurant experience I have had in New York. The food and service were both atrocious, and a little research reveals that my experience remains typical today: In the 1996 Zagat Restaurant Survey, containing ratings of more than 1,300 restaurants based on the opinions of ordinary New Yorkers, the combined food-plus-service score of Elaine's placed it ahead of only nine other places. In other words, Elaine's placed in the bottom one percent of all restaurants. Furthermore, of the nine restaurants ranked behind Elaine's, most are low-end chains or fast-food joints. The only thing more amazing to me than *New York*'s fawning over Elaine's is that it can stay in business in a city with so many fine restaurants.

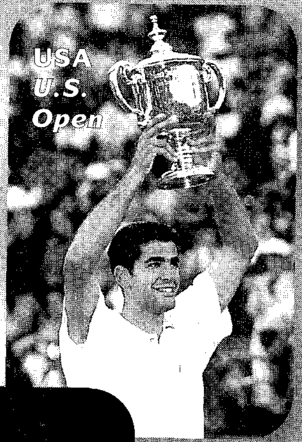
Daniel R. Jacobson
MANHATTAN

Did you know that

you're the only one in this entire city that still doesn't have cable?

(people are beginning to talk)

Rugrats
NICKELODEON
Rugrats



It's time to get connected to Time Warner Cable or QUICS for only

SHOWTIME
Dangerous Minds

99 cents

AMC
The
King & I

Watch it your way

HBO
Braveheart

You probably don't believe that you could get much for 99 cents. And usually you'd be right. But not this time.

Don't take it personally, most New Yorkers are a bit cynical.

SCI-FI CHANNEL
"V" Mini Series

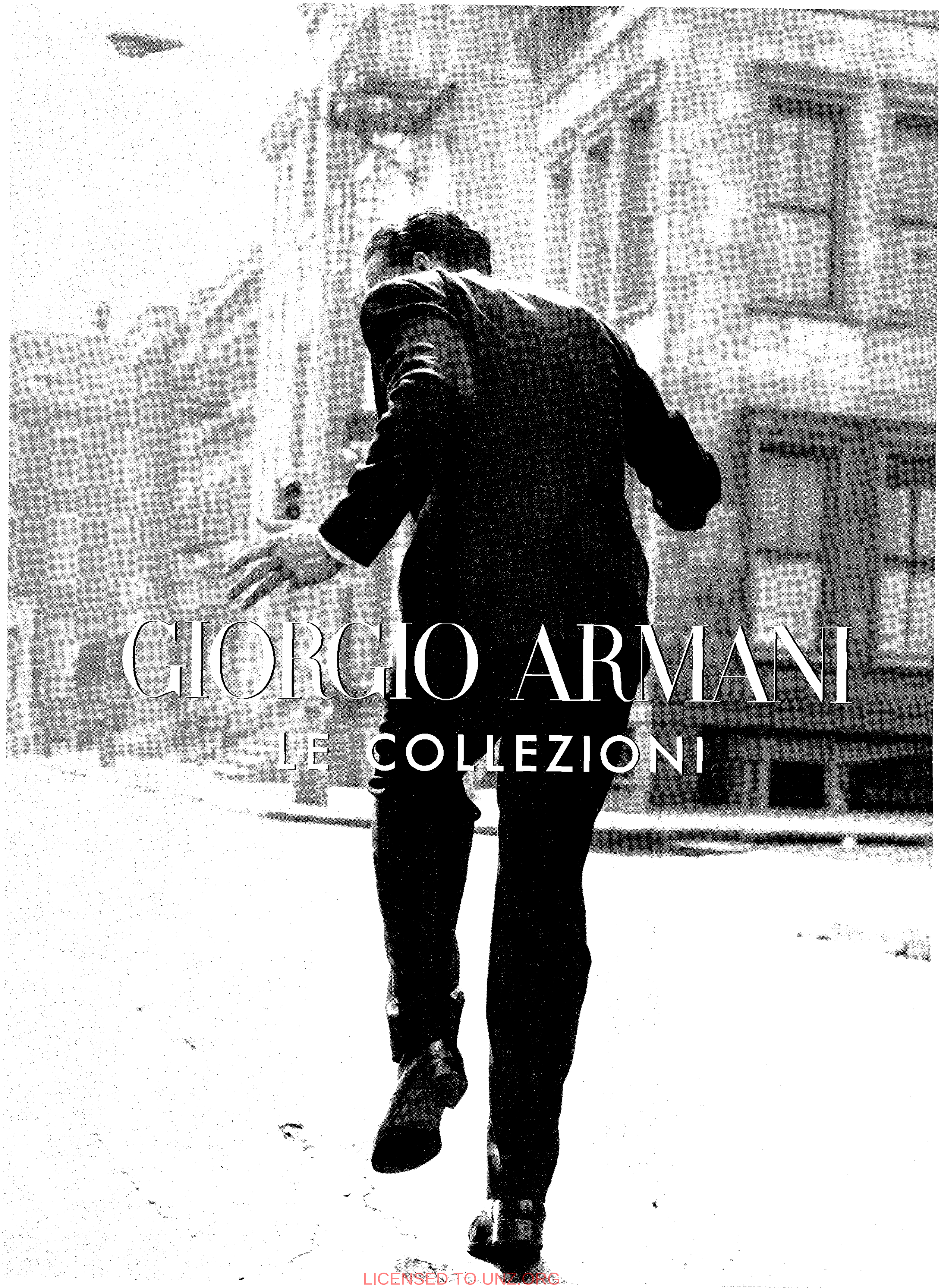
THE WEATHER CHANNEL

Call 1-800-OK-CABLE

TIME WARNER CABLE

QUICS CABLE TELEVISION

There is a 30-day money-back guarantee which is applicable to monthly service charge only when full disconnection is requested and does not apply to connections and Pay-Per-View charges. Offer expires 8/24/96 and is available to new Time Warner Cable of New York City and QUICS residential customers in Manhattan, Brooklyn and Queens. Tax applies on connection. *A $25 converter deposit is required per household.* Basic Service ($14.90/mo. Southern Manhattan; $13.80/mo. Northern Manhattan; $14.69/mo. Bklyn./Qns. & QUICS; includes equipment and FCC regulatory fee) must be purchased to receive Standard Service (add'l $15.32/mo. Southern Manhattan; add'l $16.42/mo. Northern Manhattan; add'l $15.86/mo. Bklyn./Qns. & QUICS) or HBO or Showtime (first Premium Service is an additional $12.95/mo.). Not all programming is carried in full or available on all service tiers and may be subject to preemption. All prices are subject to change. Photo credits: Kobal.


GIORGIO ARMANI
LE COLLEZIONI

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

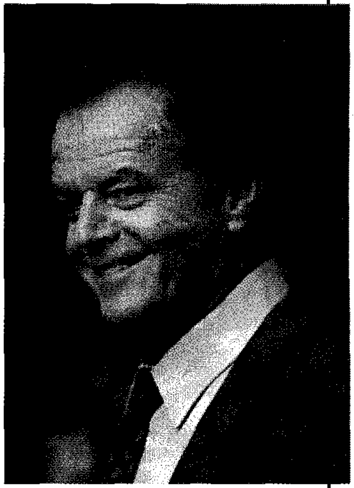
JUDGE KAYE SWIMS INTO THE JURY POOL

Kaye: Judge and jury

When New York's chief judge, **Judith Kaye** (who runs the state's highest court, the Court of Appeals), reports for work this Thursday, she'll bypass the bench and head for the jury box—more proof that *nobody* can escape jury duty anymore. Not Kaye, not Manhattan borough president **Ruth Messinger** (who was to report to civil court this Monday), or columnist **Jimmy Breslin** (who didn't get picked for a jury last week), or **Maurice Tempelsman** (who did sit on a jury in June, spending his free time on his cell phone). Even **Norman Goodman,** the city's commissioner of jurors, spent three days last month waiting in vain to get picked for a jury. "They didn't want me, for some reason," he says. And as if that weren't demoralizing enough, say sources, Goodman set off the metal detector when he arrived, and the security guards, who didn't recognize him, were going to confiscate his Swiss Army knife but didn't when he produced identification.

ALL STARS AND NO RANCH

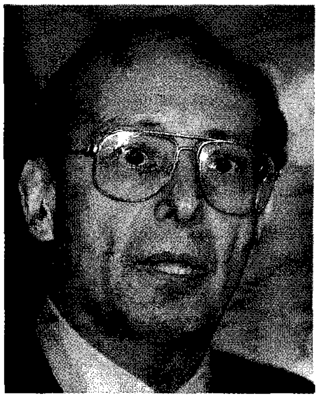
Glammy nightclub owner **Helena Kallianiotes,** who closed her famous Los Angeles restaurant-nightclub several years ago, has had some serious problems getting her newest project—a Hollywood-style resort north of L.A.—off the ground. The fiftysomething hostess recruited old friends and neighbors **Jack Nicholson** and **Marlon Brando** to help her with the proposed Helena's Ranch and Spa, a more hedonistic version of Canyon Ranch hopping with *Playboy* Bunny–type attendants. Though a variety of investors raised a hefty sum for the resort, sources say the money was misappropriated this spring by someone involved with the project. So Helena's camp quietly hired New York private investigator (and former **Aristotle Onassis** bodyguard) **Frank Monte** to find the money. But a financial disagreement over the investigator's payment has led to a standoff between Monte and his clients. Monte claims he has, in fact, located $3 million of the missing cash, but says, "It's all in a Swiss bank account, so I can't get it back for them. I'm *not* a debt collector."



Jack Nicholson: Losing the ranch

AIR WARS: FEKKAI VS. D'AMATO

Passengers have always found the commercial charter services that fly to the East Hampton airport problematic—the seaplanes are cramped, it's impossible to reserve a seat on one, and so on. Which is why this summer, more commuters than ever before are chartering their own private flights—seems the commercial planes aren't nearly large enough for some Hamptons-size egos. To wit: On one notable flight, VIP passengers **Al D'Amato** and polo-team owner **Adam Lindemann** took off on the eight-seat plane only to be turned around after a short time in the air (remember, this is just a 40-minute flight) and headed back to the city. Passengers were curious: Was there anything wrong with the plane? Bad weather ahead? No, the pilot explained, he had to turn around and pick up an important passenger who had missed the flight. Befuddled, D'Amato wondered aloud who might be so important as to reverse the path of a plane containing a U.S. senator. Turns out the Very Important Passenger was hairdresser **Frederic Fekkai,** who received a chilly reception from D'Amato upon boarding the plane and subsequently enjoyed a quiet but tense flight. Says Fekkai: "I had called from the car to say I was stuck in traffic, and the woman from the airline promised to wait for me. When I saw the plane take off, I called again, and they felt so badly that they brought the plane back." These days, says Fekkai, he prefers to commute via private helicopter.



Al D'Amato: Hairdresser envy

THE FRACAS IN THE FARKAS FAMILY

Why is it that **Bruce Farkas**—a son of the late Alexander's department-store founder George Farkas—has been in jail for two months and no one has bailed him out? Farkas, who has resided in the Bronx House of Detention since June 12, is there because he owes his ex-wife, **Arlene Farkas,** over $250,000; her attorney, **Stanford Lotwin,** confirms that Bruce was close to being jailed over Arlene's support several times during the long and contentious divorce, but his mother always came forward "at the eleventh hour" to bail him out. This time, however, "there's been no sign that the money would be paid, either by his mother or his very wealthy brothers," says Lotwin. **Ruth Lewis Farkas,** the former ambassador to Luxembourg, could not be reached at deadline, and calls to other family members were not returned. Bruce's attorney, **Philip R. Alba,** who visited his client in jail last Thursday, refused comment, except to call Farkas "a gentleman."

Additional reporting by Mark Jacobs.

Photographs: top left, Richard B. Levine; top right, Steve Sands/Outline; bottom right, Steve Allen/Gamma-Liaison.

THE BEST OF BACK-TO-SCHOOL

OLD NAVY
CLOTHING CO.

OLD NAVY Quality OLD NAVY
$26
cardigan
$22
short-sleeved sweater

Old Navy
women's
cardigan
short-sleeved sweater

© Old Navy 1996

18th & 6th, Manhattan • Caldor Plaza, Levittown • Islandia Center, Veterans Memorial Hwy. • Big H Shopping Center, Huntington • Five Towns Shopping Center, Woodmere • Great South Bay Shopping Center, Babylon • Sunrise Hwy. (Rte. 27) at Johnson Ave., next to Sayville Plaza • Independence Shopping Center, Selden • Wayne Towne Center, Wayne, N.J. Gateway Shopping Center, Old Bridge, N.J. • Edgewater Commons on River Road • Darinor Plaza, Norwalk, Conn.

Limited quantities on all items. Some items not available in all stores.

1-800-OLD-NAVY

GOTHAM

This desert of iron and cement—*Albert Camus*

THE FRONT PAGE

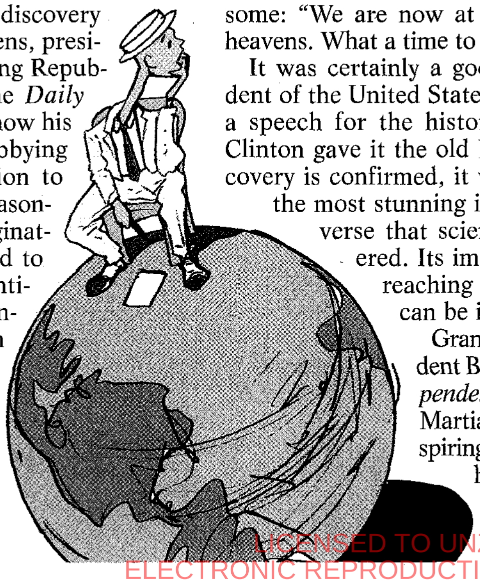
The Itty-Bitty E.T.

The first extraterrestrial was a thing great but small.

And so, in the end, they came not on chariots of the gods, not in flying saucers or cigars, not in urban-sprawled warships, but in a rock. They were not insidious imperialist pods, magical glow-hearted trolls, malevolent tentacled warriors. They were microscopic, tiny Martian worms, and they were dead on arrival.

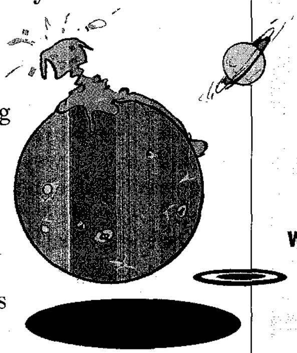
"The news is certainly anticlimactic," commented Charles Spiegel, the director of the New York–based Unarius Educational Foundation. "We already know there are underground cities on Mars with intelligent life."

A great many earthlings—not just the nut jobs—expected, with a hope bordering on faith, that our first contact with extraterrestrial life would be bigger than this. They looked to the night sky and ached for *Close Encounters*, dreaded *Independence Day*, but never really considered that the first encounter of the third kind would be with a sprinkling of polycyclic aromatic hydrocarbons, the chemical bones of a one-celled creature blown off a neighboring planet 15 million years ago—microfossils from Mars, evidence of a 4-billion-year-old alien bacillus that, had it survived, would be incapable of even the most primitive communication, which at any rate most likely would have been something like "Take us to your colon."



Just the day before the discovery was announced, Tom Stevens, president of the New York Young Republican Club, was telling the *Daily News*'s "Rush & Molloy" how his members have been lobbying NASA for a manned mission to Mars for some time. His reasoning: "If intelligent life originated there and then migrated to Earth, it would give anti-evolution groups a reasonable position that evolution is just one of many possible theories to explain our humanity."

Alas, "we're not talking about 'little green men,' " NASA administrator Daniel Goldin said, disappointing many outer-space kooks and young Republicans, before disappointing the rest of us by adding that the finding in no way suggested "that any higher life-form ever existed on Mars."



But what a marvelous disappointment it was. "All of us are skeptical—but thrilled and humbled by this prospect," Goldin said, giddy with laughter at the news conference. Carl Sagan, yanked out of 1978 for the occasion, was properly circumspect and delirious. "If the results are verified," he caveated before gushing, "it is a turning point in human history, suggesting that life exists not just on two planets in one paltry solar system but throughout this magnificent universe!" NASA's Goldin agreed, and then some: "We are now at the doorstep of the heavens. What a time to be alive!"

It was certainly a good time to be president of the United States—a chance to make a speech for the history classes. And Bill Clinton gave it the old Yale try: "If this discovery is confirmed, it will surely be one of the most stunning insights into our universe that science has ever uncovered. Its implications are as far-reaching and awe-inspiring as can be imagined."

Granted, he was no President Bill Pullman from *Independence Day*. But then, the Martians were less awe-inspiring as well. On the other hand, they were real.

READ MY LIPS "What's the highest level of tax cut a presidential candidate could promise and you'd still believe him?" *New York* asked 22 New Yorkers after Bob Dole vowed to cut taxes by 15 percent last week. Half said they wouldn't believe any tax-cut promise; two said they'd believe a cut of up to 5 percent; three each said they'd believe a 10 percent and a 15 percent promise; one woman said she'd believe up to 20 percent; and finally, one man claimed he'd believe anything up to 50 percent. "But after that, it's a big lie."

WAY-OFF-ROAD VEHICLE "There's a jillion different approaches we can take: We could have a commercial, we could have events, we could send out Mars bars with each vehicle, we're even talking about having a special-edition Mars Pathfinder."—Tom Orbe, vice-president of marketing for Nissan, which makes the sport-utility truck Pathfinder, on NASA's announcement last week that the spacecraft that will collect specimens from the surface of Mars will be called the Mars Pathfinder

FALLOUT "We'll never do that again. We're sorry. It was very inconsiderate of us after the crash and all. I mean, we were just hanging around in the backyard on a Saturday. But they were really very mad."—Joanne Reed, whose Meadowmere, Long Island, house was surrounded by 25 local and federal law-enforcement officers—some in police boats—on July 27 after fireworks set off by her boyfriend were reported to police by an American Airlines pilot landing at JFK

City

ENDGAME

Left, Imad Khachchan of the Chess Forum; right, George Frohlinde of the Village Chess Shop.

GEORGE FROHLINDE SCOWLS AT THE FLY AS it slowly circles the scuffed chessboard. It has wandered in from outside—the door of the Village Chess Shop is always open—and buzzes about the dusty, ramshackle storefront, past the odd chess art collecting on the walls, around the mismatched vinyl chairs and Formica tables, before landing an inch from the board. The 69-year-old Frohlinde, his beard and hair big and white, his face big and bright red, is not in a live-and-let-live mood.

"He just took the money and ran," the old German says, slamming his beefy hand on the table. "He thought I would fold."

Frohlinde glances over his thick glasses across Thompson Street. "I'm an old man. But I'm still here."

Wearing a neat linen shirt buttoned to the top, Imad Khachchan sits in his new store, Chess Forum, formal portraits of chess masters neatly matted in identical black frames on the freshly painted white walls behind him. The 31-year-old Lebanese immigrant is relaxed, like a man who has time.

"I used to look at him like a father," the young man says casually. "But he treated me like he was a lawyer."

Since Chess Forum opened last fall, the New York chess community—a good chunk of it here in Greenwich Village—has been split down the middle of Thompson Street. On the east side are the Village Chess players, loyal to Frohlinde and his old-world dust and clutter. Chess-related newspaper clippings are held down by seashells; the room is smoky (mostly from the unfiltered cigarettes smoked serially by Frohlinde's wife, Ruth Nash). Gray-haired men sit and play quietly. The players across the street are considerably younger; they prefer the bright, clean Chess Forum, the burnished-walnut boards, the classical music, the cappuccino. Khachchan gives all his customers a bright smile. He turns sober only when talking of his former employers and current enemies.

"I wasted five years of my life with them," he says.

In 1990, Khachchan, a Fulbright scholar finishing his thesis in American-literature studies at NYU, took a job at Village Chess. "They asked me to buy their store," Khachchan contends, explaining that he agreed to work for Frohlinde and Nash and they agreed to sell the store, 20 percent each year. "It was like the Middle East peace negotiations. It took years . . . ," he says, trailing off. "But I was going after a mirage."

Contract negotiations, missing partners, rewrites, profit-sharing, and cancellations dragged on, Khachchan says; he suffered a hernia from carrying large boxes of merchandise. By May 1995, Khachchan, frustrated by the lack of an acceptable contract, decided to leave.

Khachchan wanted to open a shop near Columbia University but says he couldn't find a space. Then, on his way home from the post office one day, he noticed a FOR RENT sign across the street. Khachchan knew this place.

This was the building in which the Russian grand master Nicolas Rossolimo had opened his last chess shop. And this was the Rossolimo who, in the fifties, had taught the chess business to a young man newly emigrated from Germany. Rossolimo had given George Frohlinde a five-year contract to run his shop while he played tournaments in Spain in the late sixties. When he returned in 1972, the grand master and Frohlinde fought over the business; the German, frustrated, opened his shop on Thompson. Rossolimo tried to restart his shop across the street from Frohlinde but failed. A few years later, the broken chess master fell drunk down a flight of stairs and died.

The irony was not lost on Khachchan. "When I opened," he says, "it was like the ghost of the past comes to haunt them, and nobody sees it but them."

"It's amazing," says Khachchan, grinning, "how life works."

Frohlinde is much less pleasant by nature, but also has had much more reason to be. Last November he filed a lawsuit claiming Khachchan had stolen trade se-

SHOT

Marine Avenue and Fort Hamilton Parkway, 2:50 P.M., Friday, August 2, *photographed by Greg Miller.*

Photographs: top, Brian Velenchenko.

crets and had promised not to open a shop within ten blocks; when that part of the lawsuit was dismissed in State Supreme Court this past March, Frohlinde continued his suit on the charge that Khachchan breached his contract in the uncompleted sale of Village Chess. But the old German decided to drop it in May, he says, because he didn't want Khachchan owning only a part of the store—the terms of the last contract. Khachchan's lawyer suspects that Frohlinde actually didn't want his tax records revealed and dropped the case during the discovery period.

Then, late last month, Nash made an unannounced visit to Khachchan's store—to give a player some information on a TWA victim, she says. While Khachchan was in the basement, he contends, Nash started telling Khachchan's customers that all of his merchandise—marble sets, African ebony sets, hand-painted Russian-village sets—was stolen from her.

"I was so angry," Khachchan says. He grabbed her arm and led her to the door, then followed her down the block. When she called him "a son of a bitch," Khachchan spit in her face. He walked over to the Sixth Precinct and filed a harassment complaint.

Nash denies the incident happened as Khachchan describes it; the three were scheduled to meet in mediation court this Monday to establish a set of legally binding rules for their future encounters.

Before this most recent parry, Khachchan approached his old boss again about buying Village Chess. Khachchan's business improved over the winter, with many players defecting to his store or choosing it over the cold tables at Washington Square Park, putting him in a more powerful position to negotiate. Frohlinde says he is considering the deal—despite Khachchan's spitting at his wife. "I want to retire," he says, looking as if he'd like to lay his head on the chess board before him. HELENE STAPINSKI

Transportation

'CUZ TRAMPS LIKE US, BABY WE WERE BORN TO—HEY, MAYBE WE SHOULD HAVE TURNED LEFT BACK THERE

THERE WERE PERHAPS A COUPLE HARLEYS and chrome choppers, but mostly it was the so-called superbikes, neon crotch rockets like a purple Ninja 900, CBR 1000s in racing stripes, and all-black FZR 750s, many customized with ram chargers, expansion chambers, and aftermarket carbs. By 2 P.M. the Sunday before last, almost a thousand motorcycles were waiting beneath the West Side Highway; the iron girders echoed with the treble of their engines.

A compact blonde on a yellow-and-gold bike revved hers, peeled out, and burned up 125th Street with her ponytail flying and her front wheel high in the air. Someone else clamped down on his front brake and accelerated wildly, burning a black doughnut into the asphalt, flooding the air with sickly smoke and raising a cheer three blocks long. The riders, mostly young black and Latino men without a stitch of blue denim or a beer belly among them, were approaching combustion: the third annual Tristate Wheelie Contest was about to begin.

But there was still the question of where. Since popping wheelies is illegal, bikers were simply told to assemble at 125th Street at 1 P.M. for a ride to an unknown destination. Once there, they

PULSE

Zeitgeyser

"Right after Bob Kempainen qualified for the marathon, he crossed the finish line and puked all over his Nike running shoes. We can't tell you how proud we were."—*Nike Olympics ad, "If You Can't Stand the Heat, Get Out of Atlanta"*

"Everything was beautiful the other night at Downtown, the Harry Cipriani offshoot on West Broadway, until a svelte young woman in a tight white dress got up to use the bathroom. As the wobbly diner was making her way past the likes of Gwyneth Paltrow, Steven Meisel and the Alex Von Furstenbergs, she suddenly raised her hand to her mouth—too late to stop herself from spewing à la Linda Blair in 'The Exorcist.' It was a miracle the celebs escaped unscathed."—*"Page Six: Ralph city," the New York* Post, *July 15*

"There were opportunities to throw in a few farts and shit type things. But we thought: 'That was *Dumb and Dumber.* This is more of a puke movie.' "—*Peter Farrelly, director of* Kingpin, *in an interview in* Entertainment Weekly, *August 2*

"Vomiting, too, is an expressive act, performable at will; or perhaps this is a somewhat special feature of Wagner's universe. Anyone who can write of 'the star-speckled vomitus of the Big Bang' sees a lot in emesis. Zev, having tied Taj blindfolded in a bathtub, 'gilded him with throw-up. The producer regurgitated a warm rhythmical hail of egesta.' "—*From "Tummy Trouble in Tinseltown," by John Updike, a review of Bruce Wagner's* I'm Losing You, *in* The New Yorker, *August 5*

"Been dead for ages before the neighbors complained about the smell and the police broke the door down. Tommy was lying face down in a pool of vomit."—*Gav in* Trainspotting

Vomit Club, Puke Popsicles—*New band names*

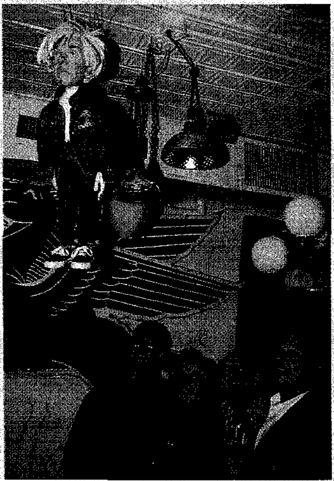
"I'm trippin', writhin' and squealin', pukin' looking for someone like you."—*From "I'm Holding You," a new single by Ween*

"Sit down, you squirming worm of vomit!"—*Headmistress Trunchbull to Matilda, in the new children's movie*

"I've puked my puke of a life away here, I tell you!"—*Estragon in Beckett's* Waiting for Godot, *recently playing in sold-out performances at Lincoln Center*

"You can't stop puking."—*TV writer Jerry Stahl (*ALF, Twin Peaks*), describing the downside of heroin addiction in* Entertainment Weekly, *August 9*

Illustration by Scott Menchin.



Top, psychic John Edward; Sylvia Miles; Taylor Mead; and Stephen Bruce, the owner of Serendipity 3, admiring the restaurant's new sculpture of Andy Warhol by Elliot Arkin. Above, waiters at Rainbow & Stars on the opening night of "20th Century R&B," starring Maxine Brown, Vivian Reed, and Bunny Sigler.

He Is Risen

At Serendipity 3 for a séance in honor of Andy Warhol's 68th birthday.

By Ariel Kaminer
Photographed by Patrick McMullan

EVER ELUSIVE, ANDY WARHOL SHOWED UP late to his own séance. He could afford to; given the spate of movies, magazine articles, and nostalgic nightclubs currently revering him, this ritual (on the day of his birth, at the site of his last supper) seemed only the most literal of the many recent attempts to resurrect him.

The first vibes that presiding medium John Edward detected were from someone named J—— with connections to the Hamptons. The handful of Andy's friends who'd gathered for the ceremony were pleased: It was Jed Johnson, they said, a onetime intimate of Warhol's who died on TWA Flight 800. "He's with someone who's like a mother or a brother figure to him," Edward continued. "A blond. With a name that starts with *A-N*." Christopher Makos suggested Anna Wintour, then thought better of it. Stumped, everyone pondered in silence. At last Taylor Mead spoke up: "That's Andy."

So much for the warm-up. Edward tried engaging Michael Musto, who'd come to observe, not participate. But Musto, a skeptic, barely acknowledged Edward's questions, denying him even the satisfaction of a fight. After grasping at a few straws, the medium finally backed off. "Laugh at this all you want, but he's telling me that you're going to write something," he told the writer. Heading back into safer territory, he asked, "Is anyone doing something . . . screenplay-wise?"

After an hour or so, with the kitchen noisily gearing up for business and the guests tucking into their pie, the ceremony was seriously losing its focus. But Edward wasn't the type of medium to leave disciples without a bit of revelation. He still had a messiah to deliver.

"There's going to be something musical in tribute," he said, making one last stab in the dark. "I don't know. It's going to be on Broadway."

Clockwise from near right, actress Mel Gorham, publicist Lara Shriftman, and model Bijoux Phillips at Spy after the reading of Amanda Sorvino's play *The Trouble With Cali;* Harry Belafonte and Robert Altman at Iridium celebrating the premiere of Altman's *Kansas City;* author Stanley Crouch and actor Delroy Lindo at the *Kansas City* party; CFDA president Stan Herman and New York *Times* photographer Bill Cunningham at the Metropolitan Museum of Art for the Michelangelo Shoe Award, sponsored by the Italian Trade Commission and the Italian Footwear Manufacturers Association.

would compete for several trophies being paraded through the rally by buxom biker chicks: LONGEST DISTANCE, FREE STYLE, and BURNOUT.

Then the cops arrived: a patrol car and police van. A single word was whispered rider-to-rider: *Brooklyn*. Almost in unison, a thousand bikes roared out from beneath the elevated road and up onto the West Side Highway. They headed south, weaving in and out of traffic.

Minutes later, the bike swarm pulled into the Circle Line parking lot at 42nd Street for a hasty consultation. While tourists took snapshots of one another against the gleaming machines, competing rumors circulated: Brooklyn had been a feint to shake off the police, and the real destination was Queens; or the next rally point was on the other side of the Holland Tunnel; then again, it was the Brooklyn Navy Yard after all, or back at 125th Street.

The tribe fragmented. Police cars blocked some Manhattan cross streets and turned back about half the riders. A New Jersey club split for the supposed Holland Tunnel rendezvous, while still others went back to 125th Street. The afternoon degenerated into a chaotic search for information as each group of superbikes divided and split again into its constituent molecules, until bands of ten and twenty riders were circling lower Manhattan, skirting cops and scouting for other riders.

About fifteen bikers hauled to a stop in crowded SoHo and began flirting with girls. "This shit is just so disorganized," one biker declared as he reached for his cell phone in a vain search for answers.

In the end, it *was* Brooklyn. By late afternoon, a majority of the bikers managed to assemble at Floyd Bennett Field, an abandoned airstrip. Police soon flushed the crowd from there, and most of the riders decamped to Fountain Avenue to pop wheelies while others spread into nearby streets to hold drag races.

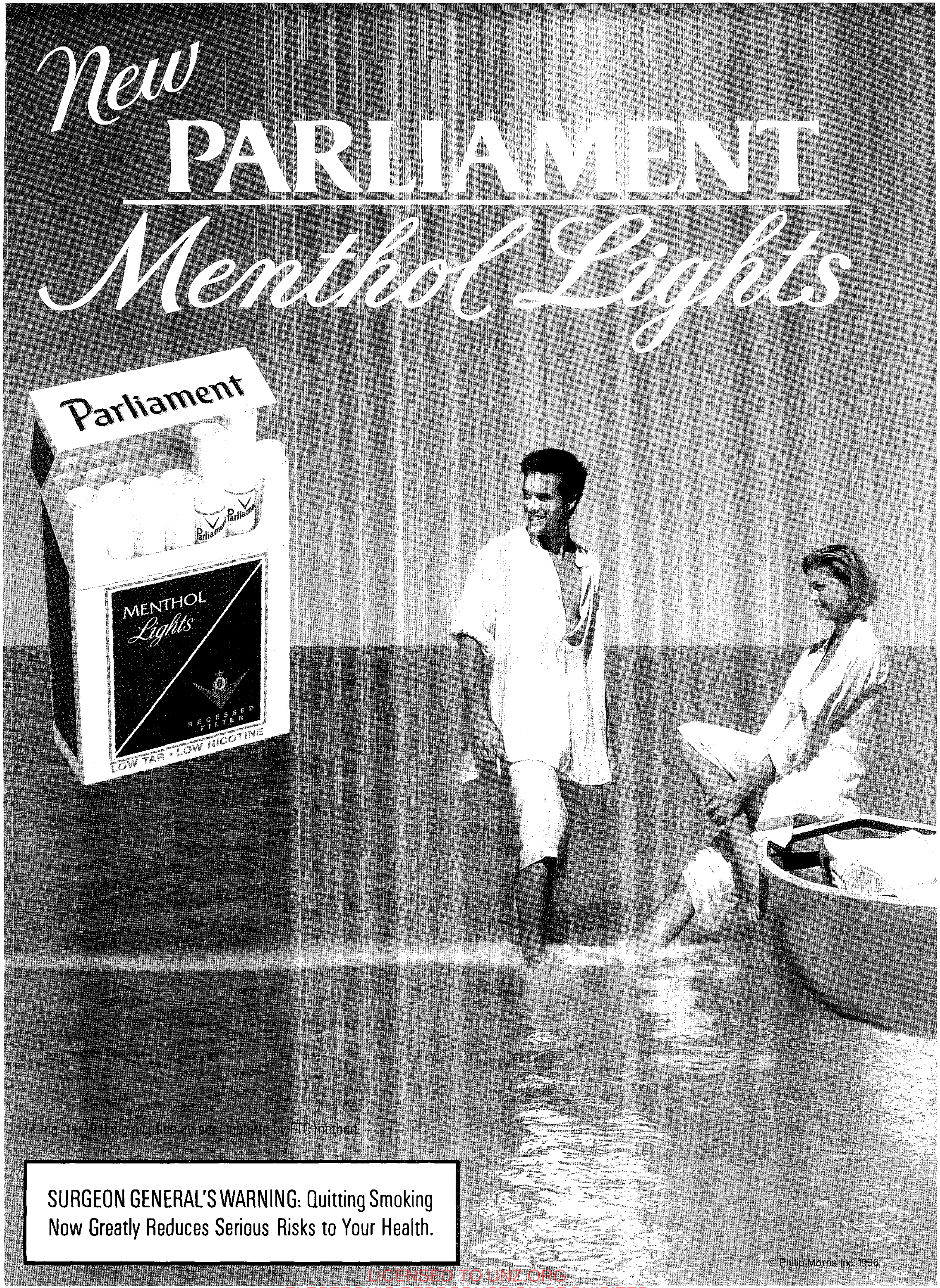
"I saw these guys on the Ninja bikes," says NYPD officer Kevin Tyrrell, who was off duty Sunday afternoon but happened to drive by with his family. "They were kamikazes with no control at all. They were going wild, racing their engines, going up and down Flatbush Avenue."

Within two hours, many dozen police officers surrounded the site to put an end to the contest.

"They tried to close off some streets to trap everybody in a contained area," says one participant. "It was like a bomb went off."

With no signal or discussion, the remaining 300 or 400 riders jumped on their bikes and fled in every direction.

Tires squealing, the Superbike Nation dissolved into the bright Sunday afternoon. PATRICK SYMMES


New
PARLIAMENT
Menthol Lights
Parliament
Parliament
Parliament
MENTHOL
Lights
RECESSED FILTER
LOW TAR · LOW NICOTINE

11 mg "tar," 0.8 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

© Philip Morris Inc. 1996

MEDIA RICHARD TURNER

Olympic Hangover

Nobody told the critics that the Olympics isn't a news event but an over-the-top, bought-and-paid-for, made-for-TV movie. Will cable help?

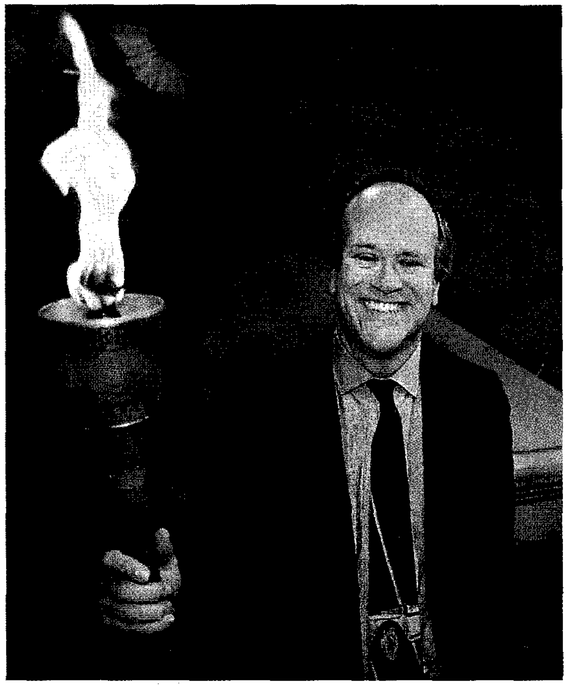
MY FAVORITE SURREAL MOMENT of these Olympics came at the beginning—a nice bookend to Al and Tipper boogying to Gloria Estefan two weeks later—when the athletes were parading into Opening Ceremonies and the TV announcers were noting each nation, one by one. In Los Angeles in 1984, ABC had dealt with this geographic cavalcade by providing the global expertise of Peter Jennings: *Ah, Benin—suffering for years under a brutal dictatorship . . .*

But in a kind of twisted parody of America's View of the World, the NBC team tried a different approach. The thumbnail intro to Bolivia, for example, was that it was the place where Butch Cassidy and the Sundance Kid holed up at the end. Morocco? The home of *Casablanca*. "*Great* movie."

The Atlanta Olympics are ancient history by now, and the critics who pillaged and burned NBC's coverage of the Games have moved on. The sportswriters are back to their everyday sports; the TV critics are with the Republicans in San Diego.

The rest of America will not be accompanying them. The mass audience, in fact, assembles for precious little these days, and seldom for politics or sports (except the Super Bowl, which has been cooked into something more in the nature of a national holiday). We know by now that every bit of media is fragmented and slivered and custom-made. That's why NBC Sports president Dick Ebersol is lionized in TV circles for tying up five of the next six Olympics, through 2008, with $3.6 billion in preemptive bids—so we won't forget his network used to be, long ago, one of what was known as the Big Three. The profit is nice (less than $100 million in Atlanta), "but it's not the money," says Don Ohlmeyer, president of NBC West Coast. "What we're playing for is our broadcasting lives. If we don't have these events again and again to let people know who we are, we won't be broadcasters anymore."

So NBC's future is secure, and the day after CBS's Winter Games at Nagano, Japan, in 1998, NBC will have the right to newly incorporate the Olympic rings with its peacock logo for a decade.



NBC Sports president Dick Ebersol.

Atlanta was a kind of last hurrah for classic "broadcasting." For these Olympics, the audience sat down all at once, in remarkable numbers. In summertime, when TV usage is at its lowest level, 209 million Americans tuned in. It was the most-watched event in history. The ratings improved 25 percent over the Barcelona Games four years ago. It was, by definition, an audience of people who normally don't watch sports. And NBC performed expertly in attracting them. The goal was to appeal neither to sports aficionados nor to one-worlders. NBC had to cater to these groups about as much as Clinton needs to appeal to sixties liberals or Dole to his party's right wing. These are people with nowhere else to go. But that doesn't mean they had to like it, and they reacted like a bunch of enraged abortion zealots.

Their anger ruined the party for NBC. No matter how genetically programmed TV executives are to pursue ratings, it's not fun to be panned daily and viciously, to read a *Times* editorial scornfully comparing your work to *Lassie Come Home*. One *L.A. Times* reader wrote that if he had to hear one more time about gymnast Vitaly Scherbo's wife's near-fatal auto accident, he was going to get in his car, find her, and run her over himself.

Ebersol, after a resuscitating "Rip Van Winkle sleep" last week, was unrepentant. "The production was as good as it gets. I'll live with the criticism," he says, which comes from "sports purists—and I happen to be one when I'm home. But when you have $600 million invested in something, you aren't worrying about them." He read the reviews. "Who cares? I was sitting there with daily and nightly polls, and the audience was saying these things were all nonissues." His only regret was not cutting to the softball finals during the no-stakes gymnastic-exhibition "gala." But the gymnastics spectacle *was* getting a 42 share at the time. . . .

Ebersol attributes the criticism of NBC's coverage partly to print-guild resentment—that print journalists usually let TV provide the bland, documentary coverage, then come in and write the emotional stories. This time NBC was doing that for them, and the writers had nothing to do but review the coverage. "Jealousy," he says. Also, the intelligentsia has had a negative attitude about the Olympics ever since Peter Ueberroth took corporate sponsorship to new levels in 1984. But that sellout also happened to save the Olympic movement from financial ruin.

TV executives were put on this earth for us to take shots at, but in a sense, the lambasting of NBC was a classic case in which the conventional wisdom, as expressed by the media, was so hermetical-

Photograph by AP/Wide World Photos.

ly ensconced in a parallel universe that it came out sounding clueless. It's as if the critics were reviewing a different production. Maybe they have forgotten that the increased sophistication brought to television by high-demographic baby-boom narrowcasting, the world of *Seinfeld* and *Nightline* and ESPN, is relatively newfangled. These Olympics were a throwback. You can criticize *Independence Day* for clumsy pacing or cheesy execution, but you can't say you wish it explored the nature of evil in the manner of *Hiroshima Mon Amour.* You can't demand that Stephen King write in iambic pentameter. It's shooting golden BBs at bulletproof glass.

So Ebersol makes it clear that despite all the carping, NBC won't overhaul the centerpiece mass-audience coverage of future Olympics. It took the classic Roone Arledge formula—vignettes of hitherto-unknown athletes awash in personal turmoil—to new dimensions, and was rewarded for it. Next time, they may even go more over-the-top.

But they'll take fewer brickbats for it, because those Games will also be on NBC's cable channels. Indeed, it seems anachronistic that, this time, NBC didn't provide an alternative to the lowest-common-denominator Hallmark-card Olympics on the network. Although big advertisers like the one-big-tent theory, and though NBC was burned by its disastrous pay-per-view experiment in Barcelona in 1992, it still could have provided a less schmaltzy feed on CNBC for free. This is 1996—what have all those corporate deals been about, the mad rush for new ways to distribute programming? No wonder people got riled.

The trouble is, the reason Rupert Murdoch and Ebersol and others have been throwing enormous sums at sports events is because they are exclusive, not chunks of reality like news events. They can be bought lock, stock, and barrel. The NBA won a court ruling the other week saying that Motorola couldn't sell a pocket pager providing text-based accounts of basketball games because it violated the league's property rights. Exclusivity might be tolerable for regular sports (although one can imagine a Super Bowl with two feeds, one for the broad-based *Monday Night Football* crowd, another for the hard-core fan). But it doesn't work for the Olympics. The latest Games had 271 medal events, many of which weren't on NBC and therefore didn't exist.

These omissions made NBC vulnerable. Day after day, critics and commentators took the network to task for jingoistically focusing on American athletes, not acknowledging whether events were live or on tape, overplaying quasi-sports like synchronized swimming and exhibition gymnastics and beach volley ball (not to say the Dream Team), turning every sports event into a soap-opera swollen with backstory.

I love the bloody-minded cacophony of the critics; and trashing overblown, corporate, Americanized cultural events is pleasurable. I even agree with most of the aesthetic objections, and, yes, John Tesh *is* a dork. In more than 180 hours of coverage, there were countless cretinous moments.

But hey, as a sports fan as well as a pointy-headed media critic, I'm not the audience. All the generalized railing against NBC is wasted breath. Some of the critics seem to think this is a news event, or a sports event, to be "covered" by NBC, as

(continued on page 82)

LINCOLN CENTER PRESENTS

mostly Mozart festival
30th anniversary

Sponsored by Jerome L. Greene Foundation and The Peter Jay Sharp Foundation

MOSTLY MOZART CONTINUES...

Gerard Schwarz, Music Director

Monday, August 12
CANADIAN BRASS • A Baroque Spectacular
NEW YORK CHAMBER SYMPHONY
Gerard Schwarz, *conductor*
Works by Vivaldi, Gabrieli, Mozart, Handel, and Bach
Tickets: $40/$~~30~~/$~~20~~

Tuesday, August 13
MOSTLY MOZART FESTIVAL ORCHESTRA
Gerard Schwarz, *conductor*
James Galway, *flute;* **Naoko Yoshino,** *harp**
Bach: Suite No.1 in C major, BWV 1066
Mercadante: Flute Concerto in E minor
Handel: Harp Concerto in B-flat major
Mozart: Symphony No.36 in C major ("Linz")
Tickets: $38/$28/$15

Wednesday, August 14
MOSTLY MOZART FESTIVAL ORCHESTRA
Gerard Schwarz, *conductor*
James Galway, *flute*
Naoko Yoshino, *harp**
John Cerminaro, *horn**
SOLD OUT

Thursday, August 15
BEAUX ARTS TRIO
Mozart, Mendelssohn, and Schubert
Tickets: $30/$20/$15

Friday, August 16 – Saturday, August 17
MOSTLY MOZART FESTIVAL ORCHESTRA
Gerard Schwarz, *conductor*
Garrick Ohlsson, *piano;* **Hei-Kyung Hong,** *soprano*
Bach: Suite No.3 (8/16) and Suite No.4 (8/17)
Mozart: Piano Concerto No.17 in G major, K.453
Mozart: Exsultate, jubilate
Clementi: Symphony No.4 in D major
Tickets: $35/$25/$15

Monday, August 19
I SOLISTI VENETI *
Claudio Scimone, *conductor*
Vivaldi's *Four Seasons,* other Italian Baroque gems
Tickets: $35/$25/$15

Avery Fisher Hall • Concerts at 8 pm
Pre-Concert Recitals/Lectures at 7 pm

** Mostly Mozart Debut*

Tuesday, August 20
I SOLISTI VENETI*
Claudio Scimone, *conductor*
June Anderson, *soprano*
Boccherini: *Stabat Mater* for Soprano and Strings
Works by Vivaldi and Albinoni
Tickets: $35/$25/$15

Wednesday, August 21
MOSTLY MOZART FESTIVAL ORCHESTRA
Gerard Schwarz, *conductor*
Stephen Hough, *piano;* **Joshua Bell,** *violin*
SOLD OUT

Thursday, August 22
MOSTLY MOZART FESTIVAL ORCHESTRA
Gerard Schwarz, *conductor*
Hélène Grimaud, *piano;* **Gil Shaham,** *violin*
Haydn: Symphony No.104 in D major ("London")
Schumann: Piano Concerto in A minor
Mozart: Violin Concerto No. 2
Mozart: Symphony No.39 in E-flat major, K.543
Tickets: $35/$25/$15

CLOSING NIGHT PROGRAM

Friday, August 23 – Saturday, August 24
MOSTLY MOZART FESTIVAL ORCHESTRA
Gerard Schwarz, *conductor*
Patricia Schuman, *soprano*
Nancy Maultsby, *mezzo-soprano**
Vinson Cole, *tenor;* **Charles Austin,** *bass**
Pro Arte Chorale; Judith Clurman, *guest director*
THE MESSIAH:
A rare performance of Mozart's
arrangement of Handel's masterwork
Tickets: $42/$32/$22 • No pre-concert

For tickets, come to the Avery Fisher Hall Box Office or call CenterCharge at 212-721-6500
For further information, call the Avery Fisher Hall Box Office at 212-875-5030 or visit http://www.olc.com/mostlymozart

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THE BUCKS START HERE

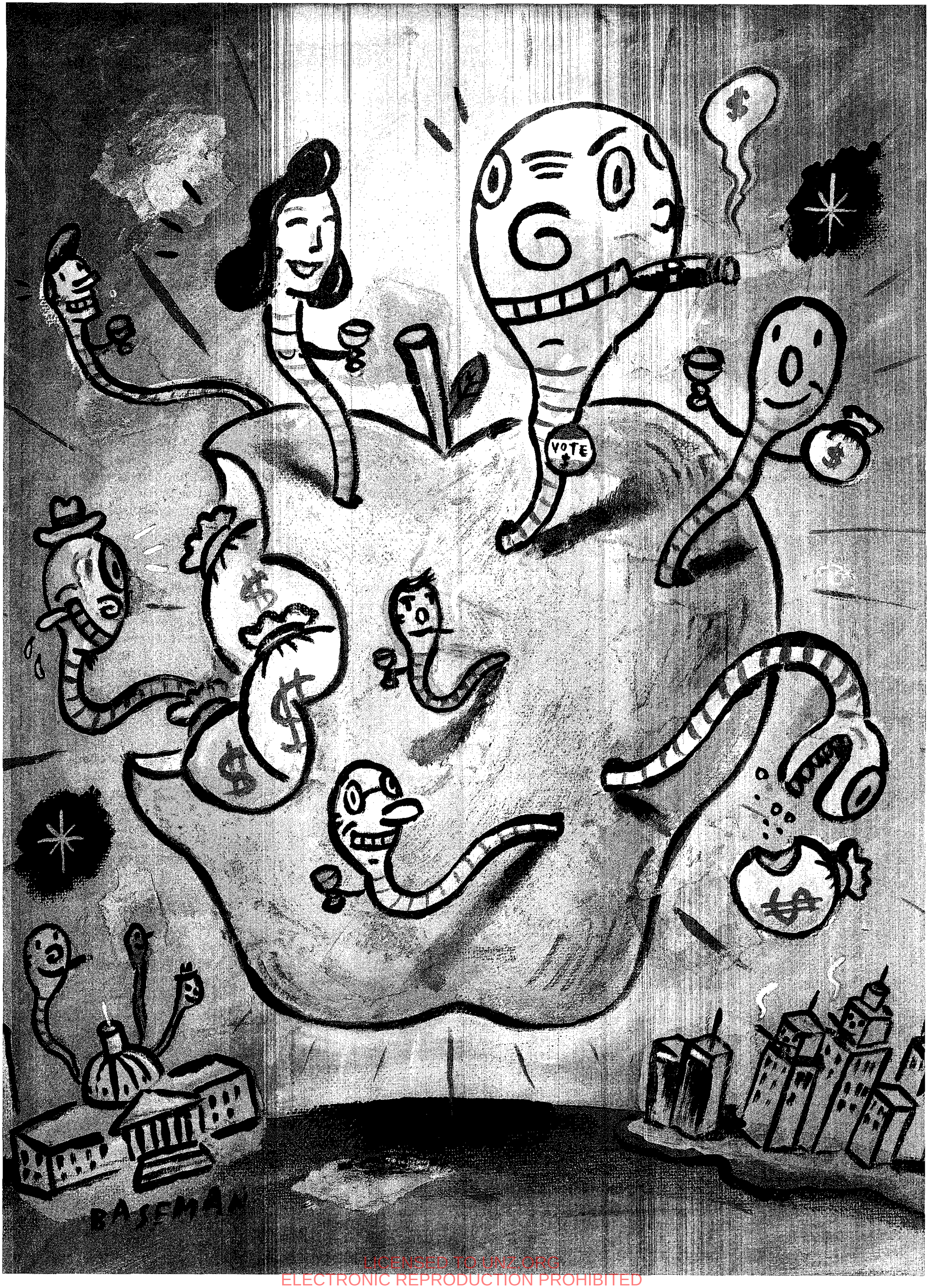
THE [illegible]
★ MONEY ★

The candidates are pumping up their campaign chests for the fall, and New York is their kind of town. A search of Federal Election Commission records reveals who's lurking in whose corner. By Earl Crittenden

---

IN THIS AGE OF EXPONENTIALLY PRICEY POLITICAL CAMPAIGNS, THE candidates would be nowhere without the army of socialites, movie stars, and high-rent white-collars who party for dollars at fund-raisers—glammy love-fests that are duly babbled about in the next day's gossip columns. Without these public displays of solidarity, politics would be as sexy as sensible shoes. ★ The current season's hysteria will come to full boil this coming Sunday, August 18, when a fund-raiser masquerading as Bill Clinton's

ILLUSTRATION BY GARY BASEMAN


VOTE
$
$
$
$
$
$
BASEMAN

fiftieth-birthday celebration takes over Radio City Music Hall. The cheapest ticket, $250, identifies its bearer, in Burger King–gift–certificate terms, as a Birthday Individual (for $500, a Birthday Friend becomes a made member of the Democratic National Committee's "Saxophone Club"). It promises to be the most extravagantly campy birthday celebration since Marilyn Monroe serenaded JFK on his forty-fifth in Madison Square Garden—except that Bill Clinton will have to settle for Aretha Franklin, Tony Bennett, Kenny Rogers, Carly Simon, and Jon Bon Jovi. The organizers expect to take in $8 million.

Polls say President Clinton is between ten and eighteen points ahead of Citizen Dole, and even Dole's fellow Republicans tend to think the situation is hopeless (see "Fear and Self-Loathing," by Jacob Weisberg, page 32). But then, it was just eighteen months ago that Clinton and everything Democratic seemed dead in the water. The three months between now and November are a long time in a campaign, so anything, theoretically, can happen—as long as a candidate has money. Campaign treasuries are being built faster and with more fury than nuclear arsenals at the height of the Cold War.

With its per capita concentration of high rollers, the Big Apple has considerable national clout. "Historically, New York City has been the best source for presidential candidates' raising money. Los Angeles is up there as well, but Wall Street and New York's real-estate industry are very important," says campaign-finance expert Herbert Alexander, director of the Citizens' Research Foundation. In 1992, New York City accounted for about 2 percent of the national popular vote but raised almost $24 million for federal candidates in contributions over $200.

So fecund has this state proved for capital that candidates jet to New York from all over America to raise cash. In the last four presidential elections, this state has placed first or second nationally, providing roughly 20 percent of the campaign funds raised by Democratic nominees running all over the country. There are even fund-raisers organized *against* certain candidates, such as Jesse Helms: In 1990, ACT-UP! called one such benefit "Nightmare on Helms Street." This year, Chastity Bono, *Frasier's* Dan Butler, and Newt Gingrich's half-sister, Candace, have signed on to help oust Helms. New York events are also being mounted to benefit Helms's Democratic challenger, Harvey Gantt—Cher will have a cameo role in the next Gantt fund-raising production.

In May, **Saul Steinberg** opened his 25,000-square-foot Park Avenue spread to the Republican governor of Massachusetts and U.S. senatorial candidate William Weld. Steinberg confides that Weld "is definitely presidential timber." That same month, on behalf of Weld's

WHO'S FOR WHO

THE KINGMAKERS

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The laws setting limits for campaign contributions are terrifically byzantine; refunds are actually commonplace, because individuals often don't realize they've given more than they're allowed. An individual's donations may be scattered among various local and national committees and political-action committees (some of them affiliated with corporations). A few donors see this as a way of getting around restrictive caps; others simply can't give enough to their party. For example, an individual may give up to $1,000 for the primary and $1,000 for the general election to a federal candidate. But up to $20,000 may be donated to the federal account of a national party's election committee. Some of our figures may be incomplete, and thus the estimates low, because of the Federal Election Commission's reporting system: The next batch of Federal Election Commission disclosure reports was due from candidates on July 15, but the information is not fully entered into databases until the end of August. Except where we've noted otherwise, the figures on the list that follows are from January 1, 1995, to August 6, 1996.

(An asterisk indicates a known supporter or supporters for whom no financial contribution is on record in this period.)

Bob Dole

◆ **Daniel Baker** $2,000

◆ **Mercedes Bass** $2,000, plus $10,000 to Republican-leaning Bass Brothers PAC

◆ **Sid Bass** $2,000, plus $40,000 to Republican organizations and Bass Brothers PAC

◆ **Lewis Eisenberg** $1,000, plus $110,000 to Republicans and Republican committees

◆ **Teddy and Nicholas Forstmann** $2,000, plus $205,000 to Republican organizations (includes $60,000 from Forstmann Little)

◆ **Abe Hirschfeld** $1,000, plus $250 to a Republican committee

◆ **Henry Kravis** $1,000, plus $140,000 to national Republican committees and $15,000 to the 1995 Republican Senate-House dinner

◆ **David Koch** $1,000, plus more than $45,000 to various Republican candidates, committees, and KOCHPAC

◆ **Leonard Lauder** $1,000, plus $10,000 to the National Republican Senatorial Committee

◆ **Ronald Lauder** $2,000, plus $1,000 to the National Republican Congressional Committee

◆ **Rupert Murdoch** $1,000, plus $265,000 to various Republicans and Republican organizations

◆ **David Rockefeller** $1,000, plus $40,660 to national Republican committees

◆ **Laurance Rockefeller** $1,000, plus $36,750 to national Republican committees and $15,000 to the 1995 Republican Senate-House dinner

◆ **Saul Steinberg** $1,000, plus $351,000 to Republicans and Republican organizations (includes money from Reliance Group Holdings)

◆ **Michael Steinhardt** $1,000, plus $5,000 to the New Republican Majority fund

◆ **Donald Trump** $1,000

◆ **Linda Wachner** $1,000

◆ **Leslie H. Wexner** $5,000 to Dole and Dole's PAC Campaign America

◆ **Steve Wynn** has raised more than $1 million for Dole

Showbiz for Dole

◆ **Pat Boone** $250

◆ **Bob Hope** $1,000

Photographs, clockwise from top left: Adam Scull/Globe Photos (2); Judie Burstein/Globe Photos opponent, incumbent senator John Kerry, **Martha Stewart** tossed a shindig at her home on South Turkey Hill with fellow Westport resident **Paul Newman. Sam Waksal,** the biotech executive—ex-boyfriend of both Martha Stewart *and* her daughter Alexis—also hosted a recent party for Kerrey in his Manhattan loft.

The Hamptons are increasingly a hive of manic fund-raising: Last summer, a number of Bob Dole's biggest New York contributors sipped cocktails at **David Koch's** Southampton house, "Aspen East," before $1,000-ticket holders headed down Meadow Lane to **Henry Kravis's** home for the candidate's birthday dinner. Pete Wilson, Al D'Amato, and George Pataki also cleaned up on the South Fork. In 1994, Al and Tipper Gore hit up East Hampton at a soirée on fellow Tennesseean **Chris Whittle's** Georgica Pond estate. Harvey Gantt and Robert Torricelli (the Democratic congressman from New Jersey and Bianca Jagger's ex) have walked off with significant Hamptons fund-raising hauls this summer. On July 14, the weekend Hurricane Bertha blew into town, Nebraska's Bob Kerrey presided over a fête to re-elect Democratic senators in East Hampton. Somehow, **Ross Bleckner, Gabe Doppelt, Michael York, David Dinkins, Felix and Liz Rohatyn,** and **Peter Tufo** all managed to find their way to **Barbaralee Diamonstein-Spielvogel's** Stanford White house.

When it comes to supporters, the campaign offices aren't terribly forthcoming with names. Jesse Helms's aides demur when asked to disclose his celebrated donors, but a search of Federal Election Commission records revealed that the senator did receive $1,000 recently from former secretary of State **Henry Kissinger.** Dr. Kissinger doesn't give a lot to politicians (although a week later he pitched in $1,000 for 93-year-old Republican senator Strom Thurmond's re-election bid). Prominent Manhattan attorney **Eric Javits,** who gave $800 to Senator Helms's re-election efforts, said he did so "to see Republicans keep control of the Senate. I give to Republicans of all persuasions," Javits quickly added. (FEC records bear that out.) Congressman Jesse Jackson Jr., the son of the man who famously called New York "Hymietown," has an unlikely ally in **Edgar Bronfman** (presumably **Sr.**), the World Jewish Congress president, who kicked in $500 for Jackson's primary campaign in Illinois.

At her Fifth Avenue duplex, songwriter **Denise Rich**—the wife of fugitive financier Marc Rich—has played hostess to fund-raisers for West Virginia senator Jay Rockefeller, Rudy Giuliani, and Mark Green, among others. Rich's backing of Giuliani has raised eyebrows because Giuliani waged an acrimonious and highly public battle to prosecute Rich's husband for tax evasion in the early eighties. The couple fled to Switzerland. (Rich and her husband are now divorcing.)

"I've always been political. I marched for civil rights and against apartheid," says Rich, who personally has given

WHO'S FOR WHO

◆ **Earle Mack** (real-estate developer and New York State Arts Commissioner) $2,000, plus $2,000 to national Republican committees

◆ **Chuck Norris** $1,000

◆ **Marty Richards** $1,000

◆ **Jimmy Stewart** $5,170 to Dole and various Republicans

◆ **Pat Sajak** $1,000

Clinton-Gore

◆ **Michael Bloomberg** $2,000 plus $100,000 to national Democratic committees

◆ **Michael Douglas** $1,000 and $27,000 to the Democratic National Committee (DNC)

◆ **Faye Dunaway** $1,000 and $2,500 to the Hollywood Women's PAC

◆ **Michael Eisner** $1,000 to Bill Clinton plus $11,000 to Democratic committees and PACs.

◆ **David Geffen** $1,000 plus $109,800 to Democrats

◆ **Warner Leroy** $1,000 plus $5,300 to Democratic committees

◆ **Bob Pittman** $1,000 plus $5,000 to Century 21 PAC.

◆ **Sydney Pollack** $1,000 plus $17,300 to Democrats

◆ **Rob Reiner** $1,000 plus $31,000 to national Democratic committees

◆ **Sid Sheinberg** $1,000 plus $105,000 to Democrats

◆ **Steven Spielberg** $1,000 plus $123,000 to Democratic committees

◆ **Carl Spielvogel and Barbaralee Diamonstein-Spielvogel** $1,000 plus $100,000 to the DNC

◆ **Marlo Thomas** $1,000 plus $7,500 to the Democratic Senatorial Committee and $1,500 to Voters for Choice

◆ **Jonathan Tisch** $1,000 plus $75,000 to the DNC

◆ **Steven Tisch** $1,000 plus $33,000 to Democrats

◆ **Lew Wasserman and wife** $1,000 plus $142,544 to Democrats

◆ **Bruce Wasserstein** $1,000 plus $10,000 to Democratic committees

◆ **Harvey and Bob Weinstein** $2,000 and $276,000 to national Democratic committees (including money from Miramax)

◆ **Dirk Ziff** $1,000 plus $411,000 to Democrats and Democratic organizations

◆ **Peter Benchley, Leon Black, Michael Bolton, Robert De Niro, Michael Fuchs, Larry Gagosian, Jeff Goldblum, Peter Guber, Quincy Jones, Bennett S. Lebow, Garry Marshall, Penny Marshall, Nicole Miller, Lynn Nesbit, Neil Simon, Gloria Steinem, Martha Stewart, Grant Tinker, Wendy Wasserstein, Jann Wenner** ($1,000 each)

Republican-leaning individuals and companies

◆ **Cindy Adams** $1,400 to New York Republican County Committee

◆ **Michael Huffington** $15,000 to national Republican committees

◆ **Microsoft** $35,000 to Republican committees

◆ **Arthur Ochs Sulzberger** (presumably **Sr.**) $1,000 to New York Republican County Committee

Democratic-leaning individuals

◆ **Anne Bass** $7,500 to Democratic committees

◆ **Edgar Bronfman Jr.** $100,000 to the DNC

◆ **Roy Lichtenstein** $10,000 to the Democratic Congressional Committee

◆ **Jessye Norman** $500 to the Democratic National Committee and $500 to Voters for Choice

◆ **Felix Rohatyn** $157,500 to national Democratic committees

◆ **Terry Semel** $34,500 to various Democrats

◆ **George Soros** $5,000 to the Democratic Senatorial Committee

◆ **Howard Stern** $1,000 to the Democratic Senatorial Committee

Turncoats

◆ **Lionel Hampton** (bandleader) *Just came out for Clinton but gave $15,000 to the Republicans in January 1995*

◆ **Marvin Davis** *Supported George Bush but now on Clinton bandwagon* $1,000 to Bill Clinton and $50,000 to the DNC

Covering All Bets

◆ **Lew Rudin** $1,000 each to Clinton and Dole; $2,000 to Gingrich, but $1,000 each to Gingrich foes Charles Rangel and Jerrold Nadler; $30,000 to

THE ★ MONEY ★

more than $70,000 to the Democrats in the past fifteen months. Of the Clintons, Rich is quick to say, "We're not best friends," but when asked why she would fund-raise for out-of-state candidates like West Virginia's senator Jay Rockefeller, she ventures, "You have to support people in power. And he believes in health care."

In early February, Rich hosted a benefit for Mayor Giuliani that was something of a washout. After the big shots had assembled, **John Gross,** head of Friends of Rudy Giuliani, announced that due to an "urgent matter," Giuliani was not going to make the $1,000-per-person cocktail party. But A-listers like **David Koch** and **Bobby Zarem** (and C-listers like personal trainer **High Voltage**) weren't fazed; in dominolike succession, several guests grabbed the microphone to announce that they didn't want their money back even though the talent had failed to show. Most hung around to schmooze and nibble Glorious Food canapés. Rich prodded the tenor who'd been hired for the evening to perform an aria from *La Bohème.*

Nicole Miller has designed neckties for Giuliani donors, yet even she got stood up in early November at an event in her Seventh Avenue showroom. This time, the mayor was called away to Israeli prime minister Yitzhak Rabin's funeral. But all was forgiven, and Giuliani officiated a few months later at her City Hall wedding. Giuliani has already raised $7 million, the most by any mayor at this point in a first term. And Miller is just one of the fashion-industry folks behind him: "He did a lot for the garment center when it was designated a Business Improvement District. It's cleaner, it's safer to walk around, and he's gotten rid of the window washers."

Many high-powered players prefer to hedge their bets. **Georgette Mosbacher,** now Dole's avowed champion, gave to Bob Dole, Lamar Alexander, and Steve Forbes during the primaries. Similarly, David Koch bestowed cash on Dole, Phil Gramm, and Lamar Alexander. Campaign-finance expert Herbert Alexander points out that supporting two or three competing Republicans in the primary isn't necessarily duplicitous. "Some contributors figure, 'Hey, they're good Republicans—let them fight it out among themselves and may the best man win.' A thousand bucks is peanuts to these people, and giving money means access—plus, being on record as a contributor doesn't hurt. But it becomes more grievous when contributors give to two opposing candidates. That's when contributions become insurance money."

Ron Perelman played host to Bill and Hillary at a fund-raising dinner in his Palm Beach home two years ago but gave to Dole in August of 1995 (he gave to Clinton two months later). His wife, **Patricia Duff,** has given to Clinton-Gore and Senator Kerry. She is also a

WHO'S FOR WHO

THE KINGMAKERS

national Democratic committees, $12,500 to national Republican committees

◆ **Mercedes Bass** $4,000 to Dole, $2,000 to Gramm

◆ **Michael Bloomberg** $100,000 to national Democratic committees; $1,000 to the New York County Republican committee; $1,000 each to Forbes, Alexander, and Clinton

◆ **Lewis Eisenberg** $1,000 each to Dole, Gramm, and Alexander

◆ **David Koch** $1,000 each to Alexander and Dole, $1,250 to Gramm

◆ **Evelyn H. Lauder** $1,000 each to Clinton, Dole, and Forbes

◆ **Leonard Lauder** $3,000 to Alexander, $1,000 to Dole, $250 to Wilson, $1,000 to Forbes

◆ **Earle Mack** $61,000 to Pataki and $41,000 to Cuomo (from Mack family) for 1994 governor's race

◆ **Georgette Mosbacher** $1,000 each to Dole, Alexander, and Forbes

◆ **Ron Perelman** $1,000 each to Clinton and Dole, $5,000 to Bob Dole's PAC Campaign America (Revlon Group has given $100,000 to the DNC). In 1993: $2,000 to Pat Moynihan, $2,000 to Al D'Amato

◆ **Linda Gosden Robinson** $1,000 each to Alexander, Forbes, and Dole

◆ **Howard Rubenstein** $2,000 to Dole, $1,000 to the Dole for President committee, $1,000 to Clinton

◆ **Chuck Scarborough** $1,000 to Dole and Forbes

◆ **Donald Trump** $500 to Joseph Kennedy (D-N.Y.), $1,000 to Susan Molinari (R-N.Y.), $1,000 to Charles Rangel (D-N.Y.), $5,000 to the New York State and congressional Democratic committees, $1,000 to D'Amato

◆ **Seagram** $150,000 to the DNC, $150,000 to the RNC

◆ **Sony Music Entertainment and Sony Pictures Entertainment** $30,000 to Republicans, $20,000 to Democrats

◆ **Time Warner** $200,000 to Republicans, $81,000 to Democrats

◆ **Viacom** $40,000 to Republicans, $75,000 to Democrats

◆ **Walt Disney Co.** $20,000 to Republicans, $93,000 to Democrats

Phil Gramm

◆ **William F. Buckley Jr.** $5,000

John Warner

◆ $2,000 DONORS **Morton Janklow, Henry Kissinger, Henry Kravis, Michael Steinhardt, Linda Wachner**

◆ $1,000 DONORS **Mercedes Bass, Sid Bass, Michael Bloomberg, Edgar Bronfman Jr., Colin Powell, David Rockefeller, Felix Rohatyn, Mort Zuckerman**

Steve Forbes

◆ **Herbert Allen** $1,000

◆ **Charlotte Ford** $1,000

◆ **Anne Hearst** $500

◆ **Tommy Kempner** $1,000

◆ **William Lauder** $1,000

◆ **Joan Rivers** $1,000

◆ **Laurance Rockefeller** $1,000

◆ **Robert and Blaine Trump** $2,000

Jesse Helms

◆ **Kim Hae** (director of Radio Korea, N.Y., 1480-AM) $1,000

◆ **Eric Javits** (attorney) $800

◆ **Henry Kissinger** $1,000

◆ **Herbert Siegel** (president and CEO of Chris Craft Industries) $1,000

Against Jesse Helms

◆ HARVEY GANTT $1,000 CLUB **Agnes Gund, Paul Newman, Michael Ovitz, Lew Rudin, Larry Silverstein**

◆ CHARLIE SANDERS (DEFEATED BY GANTT IN THE PRIMARY) $1,000 CLUB **Michael Eisner, Michael Bloomberg, Jann Wenner**

◆ **Ross Bleckner** $300 to Harvey Gannt

◆ **Beth Rudin DeWoody** $250 to Harvey Gantt

◆ **Charles Gwathmey** $500 to Harvey Gantt

◆ **Lynn Nesbit** $250 to Charlie Sanders

◆ OTHER GANTT SUPPORTERS **Martin Bregman, Jane and**

[illegible] M. Kelly/Globe Photos; Andrea Renault/Globe Photos; Adam Scull/Globe Photos

★ ★ ★ ★ ★ ★ ★ ★

‘A THOUSAND BUCKS IS PEANUTS TO THESE PEOPLE.’

★ ★ ★ ★ ★ ★ ★ ★

chair of the Women Vote! project for Emily’s List, a PAC that gives money to pro-choice Democratic women candidates. (In 1995, she gave $250, as did **Gail Sheehy** and **Nora Ephron.**)

The gubernatorial election of 1994 was a real horse race: A study done by the New York *Times* found there were 181 contributors who gave a total of $1.2 million to both Mario Cuomo and George Pataki. Real-estate developer and Pataki arts commissioner **Earle Mack** and his family fit that profile—through the family trust, he gave the most money to George Pataki, but the family was also the second-biggest donor to Mario Cuomo going into the final month of the 1994 campaign.

But no one, it seems, is a more generous friend to all than **Lew Rudin,** real-estate developer and founder of the Association for a Better New York. In 1995, Rudin gave to the chief proponent of the Contract With America, Newt Gingrich, and in 1996 to Newt’s ideological opposite in the House, Democratic congressman Charles Rangel. Rudin also recently gave to the Democratic representative from the West Side, Jerrold Nadler, whom Newt once disparaged as “the most liberal man in Congress.” Rudin has also pitched in for Clinton, Dole, and California governor Pete Wilson.

Newt Gingrich may have called New York a fine example of a city “in the middle of the collapse of the welfare state,” but that didn’t stop a few prominent New Yorkers from giving him a little cash assistance in 1995: **Oscar and Annette de la Renta; Mark Hampton and his wife, Duane; Linda Wachner;** Rudin; **Paul Tudor Jones;** and **Sid and Mercedes Bass.** Sid and Mercedes Bass are consistent Republicans—Phil Gramm, John Warner, and Bob Dole have been recipients of their largesse. But **Sid’s ex-wife, Anne,** is a diehard Democrat—she’s given thousands to Congressman Dick *(continued on page 73)*

WHO’S FOR WHO

Jimmy Buffett, Chuck Close, Bret Easton Ellis, Nan Goldin, Calvin and Kelly Klein, Jill Krementz, Roy Lichtenstein, Joanie McDonnell, Robert Morton, Nessia Pope, Marty Richards, Kurt Vonnegut Jr.

John Kerry

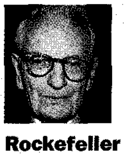
◆ **Michael Bolton** $500
◆ **Liz Claiborne** $2,000
◆ **Patricia Duff** $2,000
◆ **Michael Eisner** $1,000
◆ **Larry Gagosian** $1,000

◆ **Agnes Gund** $1,000
◆ **Mark Hampton** $1,000
◆ **Bennett S. Lebow** $1,000
◆ **Ron Perelman** $2,000
◆ **Felix Rohatyn** $1,000
◆ **Howard Rubenstein** $1,000
◆ **George and Susan Soros** $4,000
◆ **Donald Trump** $1,000
◆ **Bruce Wasserstein** $1,000

William Weld

◆ **Patricia S. Burnham** $2,000

◆ **Annette de la Renta** $2,000
◆ **Jonathan Farkas** $1,000
◆ **Robert Wood Johnson IV** $1,000
◆ **Henry Kravis** $2,000
◆ **William Little** $1,000
◆ **John L. Loeb Jr.** $1,000



◆ **S. Christopher Meigher** $1,000
◆ **David Rockefeller** $1,000
◆ **Laurance Rockefeller** $1,500
◆ **Alfred Taubman** $1,000

Newt Gingrich

◆ **Sid and Mercedes Bass** $3,000
◆ **Oscar and Annette de la Renta** $4,000
◆ **Duane Hampton** $1,000
◆ **Mark Hampton** $2,000
◆ **Paul Tudor Jones** $1,000

◆ **Henry Kravis** $2,000
◆ **Donald Marron** $1,000
◆ **Lew Rudin** $2,000
◆ **Linda Wachner** $1,000

Mark Green

◆ SUPPORTERS* **Patricia S. Burnham, Heather Cohane, Avery and Judy Corman, David Dinkins, Richard Dreyfuss, Griffin Dunne, Richard Emery, Nora Ephron, Bobby Flay, Larry Gagosian, Danny Goldberg, Carlos Gomez and**

Alison Spear, Betsy Gotbaum, Allen Grubman, Bob Guccione Jr., Andre Harrell, Roy Lichtenstein, Paul Newman, Bruce Ratner, Carly Simon, Kathleen Turner, Wendy Wasserstein, Veronica Webb, Jay Weiss

Al D’Amato

◆ **Leon Black** $1,000
◆ **Ron Delsener** $1,000
◆ **Jonathan Farkas** $1,000
◆ **Abe Hirschfeld** $2,000
◆ **Tommy Kempner** $600
◆ **Henry Kravis** $1,000
◆ **Aerin, Ronald, and William Lauder,** $1,000 each
◆ **Leonard Lauder** $2,000
◆ **Linda Gosden Robinson** $2,000
◆ **Howard Rubenstein** $1,000
◆ **Ian Schrager** $2,000
◆ **Larry Silverstein** $2,000
◆ **Jonathan Tisch** $1,000

Rudy Giuliani

(all figures from last 6 months of 1995)

◆ **Henry Kravis** $7,700
◆ **Peter Malkin** $7,700
◆ **Nicole Miller’s executives** raised $52,000
◆ **Jack Rudin** $7,700
◆ **Donald Trump** $7,000
◆ **Marla Maples Trump** $1,500
◆ **Linda Wachner** $7,700

◆ OTHER SUPPORTERS **Bill Blass, Oscar de la Renta, Cynthia Rowley, Jerry Speyer, Tahari, Robert Tisch.**

George Pataki

(all figures from 1993 and 1994)

◆ **Richard and Virginia Gilder and family** $49,500
◆ **Abe Hirschfeld** $35,000
◆ **Carl Icahn** $25,000
◆ **Ronald Lauder** $41,000
◆ **Saul and Gayfryd Steinberg** $54,750

Charles Schumer

◆ **Leon Black** $2,000
◆ **Beth Rudin DeWoody** $1,000
◆ **Howard Gittis** $2,000
◆ **Henry Kravis** $2,000
◆ **Evelyn and William Lauder** $2,000 each
◆ **Earle Mack** $1,000
◆ **Paul Newman***
◆ **Felix Rohatyn** $1,000
◆ **George and Susan Soros** $4,000
◆ **Michael Steinhardt** $2,000

THE WOMEN

Meet New York's most potent socializers: When politicians need new friends, these ladies are at the head of the table. By Matt Pincus

Barbaralee Diamonstein-Spielvogel

A large, imposing figure with a full mane of bleached hair, the 60-ish Diamonstein-Spielvogel is among New York's most daunting socialites. She operates with the subtlety of a SWAT team, frantically phoning the party faithful even after they have made sizable donations. People often go to Barbaralee's events because they are afraid not to.

Day Job: Writer on everything from Ella Fitzgerald to Kuala Lumpur. Landmarks aficionada and stepmother to various arts and historical foundations.

Greatest Hits: A recent fiesta with George Stephanopoulos. Andrew Cuomo, Larry Rivers, and Bella Abzug were all in attendance. At her $5,000-a-couple Hampton's soirée last month for Democratic senators, Bob Kerrey, Barbara Boxer, and Dianne Feinstein rubbed shoulders with Ross Bleckner, Richard Reeve, David Dinkins, and Bianca Jagger.

Patricia Duff

Once married to then–Tri-Star head Michael Medavoy, Duff, 42, cut her political teeth as Hollywood liaison to the Democrats. A consummate networker, she was a Capitol Hill aide in the early seventies, recruited movie stars for Gary Hart in the eighties, and pals around with the Clintons in the sober nineties. By all accounts, she is a hard worker who stumps endlessly for the abortion-rights group Emily's List, and she may even be turning her husband, Revlon Republican Ron Perelman, into a Democrat.

Day Job: President of the Revlon Foundation.

Greatest Hits: Lining up Rosie O'Donnell, Tony Bennett, and Michael Bolton for a $5,000-a-head June fund-raiser for Clinton at the Plaza. Throwing a $2,500-a-head lunch for Women Vote! in her New York home.

Georgette Mosbacher

Ever since she posed as a *Time* reporter to snare her first husband, Mosbacher, 49, has made it clear that she gets exactly what she wants. Two and a half husbands later, she is blazing a profitable trail through New York, Washington, and Houston society, establishing herself as the Pamela Harriman of the GOP.

Day Job: Author (*Feminine Force,* 1994) and cosmetics entrepreneur. Mosbacher bought La Prairie in 1988 and traded it in three years later to become a top-selling cosmetics huckster on QVC. After an ill-fated attempt at a signature line, she is "looking for a company to buy."

Greatest Hits: Recently hit the big time with a star turn as chair of the 1995 Republican Gala. Take for the evening: $11 million. Specializes in impeccable "meet-and-greets" at her Fifth Avenue apartment, where she recently fêted Governor William Weld of Massachusetts and Texas senator Kay Bailey Hutchison.

Denise Rich

With her bejeweled ensemble outfits and big hair—think Fran Drescher in twenty years—the 45-ish Rich is one of the more arresting figures to turn up on the fund-raising circuit. She began throwing parties after her husband, Marc—in trouble with the IRS—fled to Europe in 1983. Since then, she has drawn a wealth of celebrities to fund-raisers at her Fifth Avenue domain, including Luciano Pavarotti, Carly Simon, Cindy Crawford, Jessye Norman, and Carol Channing.

Day Job: A songwriter, she is responsible for the oddly defensive promotional jingle "New York, It Ain't Over" as well as songs for Chaka Khan and Sister Sledge.

Greatest (Nonmusical) Hits: A buffet dinner featuring Hillary Clinton for liberal congresswoman Nita Lowey, and lucrative, star-studded fund-raisers for both Giuliani and his rival Mark Green.

Linda Wachner

The diminutive Wachner, 50, is a corporate powerhouse. A former bra-and-girdle buyer at Macy's, she tours her kingdom with one-day, four-city jaunts on the company Gulfstream. Don't look for her name on invites—Wachner doesn't have the time. She does, however, write one hell of a check.

Day Job: CEO of apparel giant Warnaco Group and of Speedo manufacturer Authentic Fitness Corp. Last year's salary: $19 million.

Greatest Hits: Shared top billing at Dole's 1995 New York fund-raiser with financier Henry Kravis. Has given $96,000 to a wide spectrum of Republican politicos since 1991, including donations of $1,000 to Dole, Gingrich, and Forbes, and $7,700 to Giuliani.

Spielvogel

Duff

Mosbacher

Rich

Wachner

Photographs: left to right, Marina Garnier; Patrick McMullan; Rose Hartman/Globe Photos; Patrick McMullan; Andrea Renault/Globe Photos.

Blood and Gore: Kathy Sloane with the vice-president at a Clinton fundraiser earlier this year.

ENTERTAINING MRS. SLOANE

★ ★ ★ ★ ★ ★ ★

You may not have heard of her yet, but you will. Kathy Sloane is the ballsiest, scariest socialite in Democratic politics. By Charlotte Hays

THE ★ MONEY ★

IT WASN'T KATHY SLOANE'S finest moment. On the evening of June 27 the summer before last, hundreds of New York's most powerful Democrats were trickling into the ballroom of the Sheraton hotel for the annual DNC fund-raiser. Backstage, there were the usual last-minute jitters as staff members from the Democratic National Committee frantically scurried about, checking place settings and setting up the dais. Bill Clinton, who had just endured another such event at the St. Regis, had already arrived. He sat onstage, quietly chatting up New Jersey senator Frank Lautenberg, while a half-dozen Secret Service agents warily cased the room. Suddenly, a commotion broke out backstage.

A 49-year-old woman with a preppy pageboy was sprinting determinedly toward the dais, headed right for the spot where the president sat blithely staring into space. The woman had just about reached the stage when an agent bodily intercepted her and blocked her progress. But Kathy Sloane is not one to be dissuaded so easily. After a heated exchange of words with the agent, she finally dissolved in a torrent of heaving, tortured sobs. Shocked Clintonites watched as the bawling socialite was escorted away, yelling that she deserved to be honored. And if only for her sheer chutzpa, she was.

YOU MAY NOT HAVE HEARD OF HER YET, but you will. Kathy Sloane is fast becoming the most-talked-about socialite in the politico-media branch of elite New York, though she seems an unlikely candidate for such attention. A perennial, rather B-list player on New York's A-list party circuit and a successful real-estate broker with the white-shoe firm Brown Harris Stevens, Sloane is perhaps best known as a fundraiser for Democratic causes. She has raised hundreds of thousands for Bill Clinton over the past few years. Her husband, Harvey—the onetime mayor of Louisville, Kentucky—moved to Washington in 1991 after three failed bids for higher office. She has lived in New York for only four years.

In that short time, however, she has managed to transform herself into a minor urban legend, an attractive, Chanel-clad matron who turns up, Zelig-like, at every important photo op on the East Coast. When Deputy Treasury Secretary Roger Altman was grilled by Al D'Amato's Whitewater committee last summer, socialites in three cities were astounded to see Sloane installed right behind him, staring loyally into the cameras for ten straight hours. Sloane, never really an intimate of the Altmans, told the Louisville *Courier-Journal* that she had passed up an invitation to the president's birthday party to "serve as a friend" to the couple. When Yitzhak Rabin was assassinated last year, Sloane wrangled a seat on Air Force Two to his funeral, along with the Clinton Cabinet and the top Jewish leaders in the country. (One astonished, bemused member of the administration, also aboard the jet, put a call through to a fellow Sloane watcher in New York just to report her presence on the plane.) And when Jackie Onassis's Fifth Avenue penthouse came up for sale, Sloane was there, too, touring the apartment with Joan Rivers in tow. So impressive is her range that some catty New York socialites have devised a parlor game in which the sole object is to guess what improbable high-profile event she will turn up at next. (Running with the Olympic torch? The moon walk?)

The jesting belies a grudging admiration: How did the upper-middle-class wife of a failed Kentucky politico come to pal around with the Kennedys, sleep over at the Brokaws, and sip cocktails with Michael Musto? In Kathy Sloane's case, chalk it up to that old-fashioned quintessential New York combination of well-aimed charm, steely ambition, outrageous nerve, and, when all else fails, tears.

Take that 1994 trip to France for major DNC contributors. Sloane, not technically a party financial backer, showed up anyway. "She has a real problem with closed doors," complains a DNC source. But when she hustled her way into a Fourth of July party at Ambassador Pamela Harriman's official residence, some of the guests who'd actually paid to attend finally had enough. After a lovely afternoon at the ambassador's house, they decamped to a nearby restaurant, stubbornly refusing to reveal their destination to Sloane.

Thirty minutes later, they received an alarming call from a member of Mrs. Harriman's staff, who reported that Sloane, distraught, had locked herself in a bathroom and was refusing to come out. Only one thing could lure Sloane from her self-imposed exile: an invitation. Following a round of negotiations, the fugitive diners reluctantly capitulated. Sloane's transformation was instantaneous. "The second they told her the name of the restaurant, she was fine," says one observer. "She brushed her hair and went right over."

It's loopy adventures like these that have made Sloane one of the most controversial figures in her vector of New York's social swirl—one who engenders either deep loyalty or incredulous disdain. Sloane is certainly not without her admirers, many of whom paint her as a well-meaning Waspy yenta with a good heart and an unfortunate flair for drama. Even her detractors have to admire her drive. "People like Kathy make the world go round," says her friend George Crile, the veteran *60 Minutes* producer. "She introduces people to each other. She doesn't sit on the sidelines like a wallflower." Historian Arthur Schlesinger Jr., whose son Stephen, a former Cuomo adviser, once dated Sloane, describes her as "energetic and resourceful" and says she ought to be "a role model for women of whatever political persuasion." "Kathy has a warm and sympathetic personality," gushes fundraiser Toni Goodale. "She's always trying to do favors. She'll say, 'Let me get you involved with the administration.' That's the kind of person Kathy is."

WHATEVER KIND OF PERSON KATHY IS CAN probably be traced back to her upbringing in Point Breeze, a mostly working-class neighborhood in Pittsburgh. A wan and sickly child—she was bedridden from nonparalytic polio and still bears a scar from the removal of a tumor at age 11—Kathy imbibed a knowledge of Shakespeare from her doting father, Victor McNally, an insurance salesman who spent hours reading aloud to Kathy and her brother. McNally died of heart failure when Kathy was

Happier days: The Sloanes campaigning in 1983. Harvey lost two bids to become Kentucky's governor.

Photograph by AP/Wide World Photos.

13, and by all accounts his death—just as Kathy was recovering from her sickness—was a crushing blow. “Father always brought me presents when I was in bed,” she once told the *Courier-Journal.* “And I was in bed all the time.”

If Sloane inherited a love of literature from her father, it was her Adlai Stevenson–obsessed mother, Nancy, who turned her on to politics, especially the Democratic kind. Sloane wore a Stevenson button during second grade in 1952 and wept when the candidate lost. Nancy McNally, now 82, describes her only daughter as a gregarious self-starter—an avid reader who set up a lending library at home. The writer Annie Dillard, a Pittsburgh contemporary, had a borrower’s card.

In 1968, Kathy graduated with a degree in philosophy from Wheaton, the second-tier Massachusetts women’s college whose most famous graduate is Christine Todd Whitman. Even back then, the bubbly brunette was busily building her Rolodex. Stephen Schlesinger recalls her remarkable extroversion. “We dated for six months and parted as friends,” he says. “Since then, she’s kept up with my three roommates and my entire family, my brothers, my father, my mother, and my stepmother.” He added: “From the moment she entered my life, she was trying to fix up my roommates. She was like a whirlwind going through our lives. . . . She was pretty, an adornment to any party.”

Soon after, Kathy McNally met the man she would marry, a soft-spoken young physician named George Harvey Ingalls Sloane, who had decided to devote his life to doctoring the poor of eastern Kentucky. Harvey Sloane was a wide-eyed, idealistic figure. A darkly handsome Washington patrician and heir to an old-money fortune, he took time off in the summer to ride the rails with hoboes. Quiet, stoic, and universally well-liked, he was in many ways Kathy’s polar opposite. From the start, friends say, Kathy had grander ideas for her husband’s future than he did. “She pushed him and pushed him and pushed him,” says one friend.

In the mid-sixties, Harvey had become close to Barry Bingham Sr., the powerful liberal publisher of the Louisville *Courier-Journal.* In time, the aristocratic Barry Sr. and his wife came to view Harvey and his new wife almost as surrogate children. Their backing catapulted the Sloanes into the upper echelons of Kentucky’s close-knit social Establishment and paved the way for Harvey’s political career. The mild-mannered doctor was not really a political animal. “He was a nice guy but not very effective,” say one acquaintance from that time. “Kathy was his courage, his guts. He had no fire in his belly. If you know Hillary, you know Kathy.”

‘SHE WAS A WHIRLWIND GOING THROUGH OUR LIVES.’

THE BINGHAM PAPERS PROMOTED THE couple relentlessly. “If Harvey was walking down the street and stopped to pick up a beer bottle, the next day the headline on the *Courier-Journal* would be DOCTOR SLOANE CLEANS UP FOURTH STREET,” sneers a political rival. In 1973, Harvey entered his first political race, for mayor of Louisville, and with the Binghams’ enthusiastic support won handily. Kathy may have been the only wife of a mayor of a medium-size city to have her own office at City Hall, and she saw herself as her husband’s political partner. Several employees blamed her for their dismissal. At one point, the ever-courtly Harvey felt compelled to hold a meeting so employees could vent their feelings about his wife. “I hear you,” Harvey reportedly commiserated with his disgruntled staff, though Kathy’s power remained unchecked.

Before the Sloanes’ arrival at City Hall, most mayoral wives contented themselves with pouring tea and passing canapés. Kathy, who has always loved to travel, preferred to think of herself as Louisville’s cultural ambassador. In 1975, pregnant with the second of her three children, she threw a hissy fit to get on a trip to Boston for elected officials. The *Courier-Journal* noted that Kathy dared the trip committee to bar a pregnant lady from the plane.

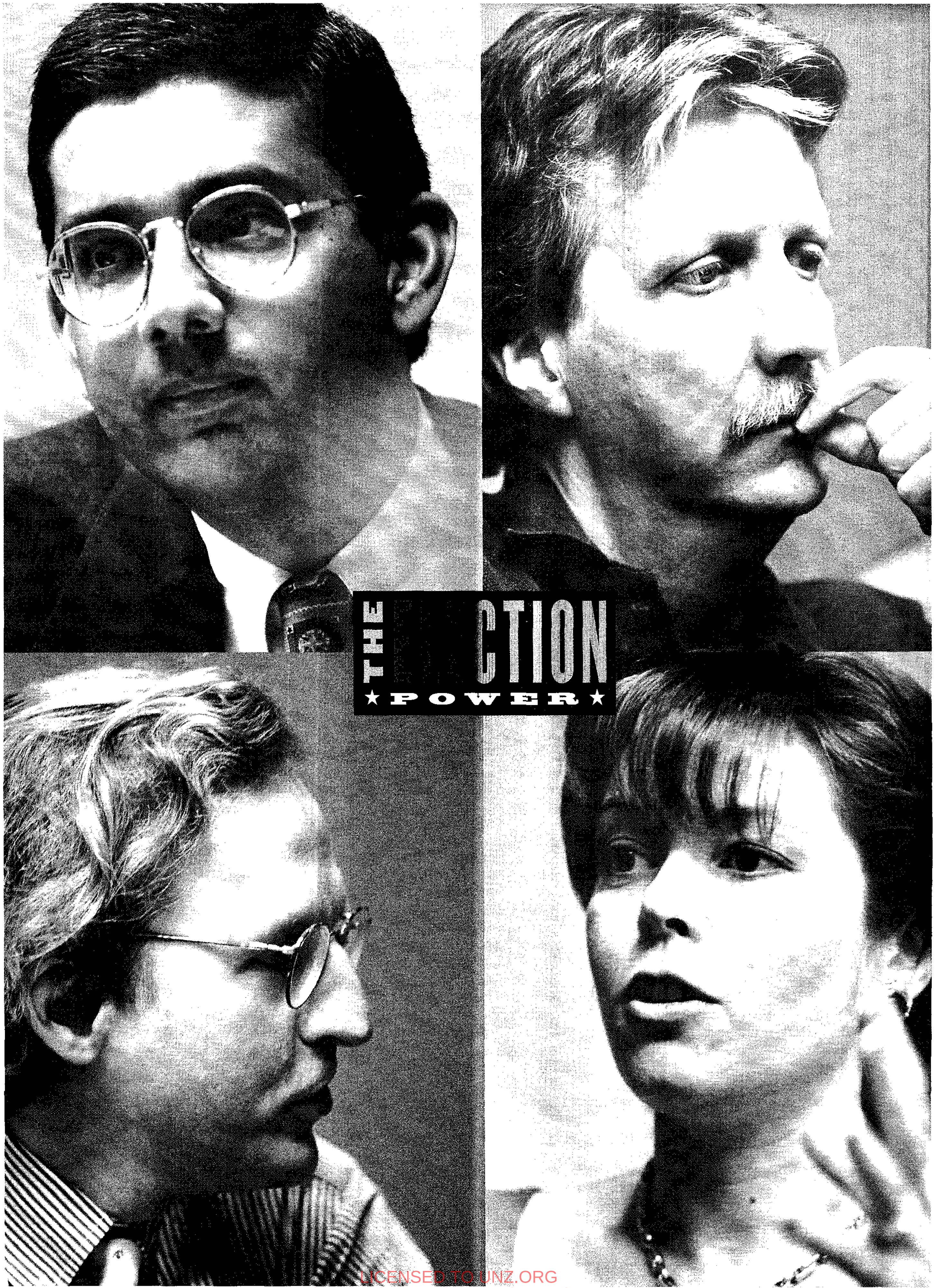
When Barry Sr. was running the paper, such unflattering stories about the Sloanes were unthinkable. But his successor, Barry Bingham Jr.—considerably less enamored of the Sloanes—took pains to distance himself, and his paper, from the mayor and his wife. Mrs. Sloane seemed not to notice. “I thought that Kathy would understand not to drop our name all over town,” Edie Bingham complained to Marie Brenner in *House of Dreams,* a book on the Binghams. When Edie was finally unable to bear hearing what great friends she and Kathy were at the country club, she wrote her a frosty letter. She informed Kathy that while the families must cease to entertain each other because of the political season, she extended holiday greetings “at arm’s length.”

By then, the Sloanes seemed to be running out of steam in Louisville. Harvey, once a rising star in Democratic politics, won a second term as mayor but was twice defeated in gubernatorial bids. Then in 1990, Harvey lost a bid for the U.S. Senate against Republican incumbent Mitch McConnell after the *Courier-Journal* reported that he had been illegally prescribing sleeping pills for himself. McConnell eagerly capitalized on the ensuing scandal but still beat Harvey by only a few percentage points. With Harvey’s career torpedoed by the same paper that launched it, the Sloanes decided to move on.

Their next stop: Washington, D.C., where Harvey landed a job as commissioner of public health for Mayor Marion Barry. The couple moved into a pricey rental in Georgetown, a stately, tastefully furnished Queen Anne house. But it wasn’t just aesthetics that drew Sloane to the mansion. Equally important, friends say, was its close proximity to the Bagley estate, catercorner from the Sloanes’ new house. Tobacco heir Smith Bagley and his policy-wonkish wife, Elizabeth (now ambassador to Portugal), had once been close friends of the Sloanes, but Kathy had fallen out with them in the mid-eighties. “She wanted to weasel her way back in with the Bagleys,” claims a friend of both women. For once, however, her plan didn’t work. Elizabeth Bagley was so adamant about avoiding the Sloanes that when Kathy called from New York and begged her to step across the street to check on a faulty burglar-alarm, the ambassador-to-be undiplomatically refused her old friend’s request.

By then, Kathy’s brief sojourn in Washington had begun to bore her. To pass the time, *(continued on page 69)*

THE FACTION
★POWER★



FEAR AND SELF-LOATHING

In our convention-eve roundtable, five Republican insiders search (not all that hopefully) for a way to put Bob Dole in the White House—or at least save the Grand Old Party. **By Jacob Weisberg**

IN THE EIGHTIES, IT WAS THE DEMOCRATS who were known for pummeling one another senseless at fractious, chaotic party conventions. Republicans, by contrast, orchestrated displays of prime-time harmony worthy of the Mormon Tabernacle Choir. Lately, however, the parties seem to have switched places. The Democrats are looking forward to a lovefest in Chicago untroubled by traditional differences over foreign policy,

Uninvited co-conspirators: Clockwise from top left, Dinesh D'Souza, Andrew Ferguson, William Kristol, candidate Dole, Heather Higgins, and James Pinkerton.

PHOTOGRAPHED BY DARROW MONTGOMERY

Jesse Jackson, or even the ghosts of 1968. Conservatives, on the other hand, are feuding openly about the Right to Life plank in the GOP platform and coping with a massive fit of buyer's remorse over the selection of Bob Dole as nominee.

To sort out the big brawl in the not-big-enough tent, *New York* asked five conservative insiders to take their best shot at devising a coherent winning strategy for Dole this November. The participants were William Kristol, former chief of staff to Dan Quayle and editor of the *Weekly Standard;* Dinesh D'Souza, a fellow at the American Enterprise Institute and author of *The End of Racism;* Heather Higgins, a senior fellow at the Progress & Freedom Foundation and vice-president of the Women's National Republican Club; James Pinkerton, an adviser in the Reagan and Bush administrations and author of *What Comes Next: The End of Big Government—And the New Paradigm Ahead;* and Andrew Ferguson, a former Bush speechwriter and author of *Fools' Names, Fools' Faces.*

New York's Jacob Weisberg moderated the discussion at the offices of the American Enterprise Institute in Washington.

Weisberg: *The first question is the obvious one. Is there any hope for the Dole campaign?*

Pinkerton: Well, Dole is in a strategic situation not unlike Mondale's in 1984. The incumbent is presiding over peace and, broadly speaking, prosperity. So the question is, do the voters want to fire the incumbent? Mondale wasn't a bad candidate. He was honorable; he was clean, scandal-wise; he was a good debater. And yet, when the smoke cleared, you know, with 7 percent GNP growth in 1984, people said, "Well, this is a no-brainer."

That kind of structural explanation tends to excuse Dole. Do the rest of you agree that it's a problem a generic Republican would have running against Clinton?

D'Souza: Clinton has moved—at least rhetorically—dramatically to the right, and is now running as an Eisenhower Republican. He is conceding that the political temper has shifted. His argument seems to be that "I, Clinton, will help to usher in this conservative era, but I'll do so moderately, cautiously, without letting the Republican extremists take you off the cliff." And this doesn't give a Republican moderate much maneuvering room. Dole has essentially been cornered by Clinton.

Ferguson: Another problem that any Republican candidate would have is being caught up short by what actually happened in the Clinton administration. The idea was that if Clinton was elected with a Democratic Congress, the sky was going to fall. We were going to socialize medicine; we were going to have a weak and vacillating foreign policy; a huge tax increase was going to bring the economy to a halt. None of that happened.

Kristol: There's one more point, which is, I suppose, an extenuation, which is the unpopularity of the Republican Congress. If the Democrats still held Congress, any Republican would be running better against Clinton, including Dole. Clinton now is close to a best-of-both-worlds situation, where he can cooperate with them to get done things that ought to be done, like welfare reform, but can stop them from doing things the voters apparently think ought not to be done. Having said that, Dole also is a weak candidate.

Higgins: I think we're being too kind. A strategic decision was made early on, which was that the Republicans, after losing the budget debate and, consequently, losing their nerve, ceased to be a party that wanted to be Big Vision, High Principle, High Concept, and became a party that was driven in large measure by polls. They sat in a large room with a lot of pollsters back at the beginning of the year, and they said, "Look, even though the economy looks like it's going well now, when the tidal wave of the economy comes crashing down, Clinton will be blamed and we won't." Bill's father, Irving Kristol, has this wonderful expression: "You need a horse to beat a horse." You don't want to run a contingency campaign. You don't want to run a campaign where you are simply reacting to the other side, where you are counting on them to blow it in some way, and particularly when you are running against someone like Clinton. Dole needs to have an affirmative message.

Pinkerton: I'll make a flat proposition. We'll never elect another pro-life president. I mean, every couple of years, some thoughtful Republican comes up with some plan for walking the Republicans back to the edge of the earth on the abortion issue. Bill Kristol wrote an article in the *National Review* in August of '94 talking about "strategic redeployment" on the abortion issue; Ralph Reed puts it in his book this year. All of them get either hooted down or ignored. We've got an abortion position that 8 or 9 or 10 percent of the country is attracted to. The fact that we're 27 points down in California is illustrative of just how far out the Republican Party has gotten on this issue.

D'Souza: Well, the Democratic position on this is no less extreme, which is essentially abortion under all circumstances. The Clinton veto of the partial-birth ban dramatized that. It seems to me that in this environment, the only chance for the outsider is to say, "This is not an election about the minimum wage or this or that technocratic issue." He has to define one or two issues that encapsulate what America is all about and say, "This is really an election about what it means to be an American."

Two issues that are on the horizon that sort of touch on that are the California Civil Rights Initiative [a proposed ban on racial and gender preferences] and gay marriage. Both issues can be presented as arguments about what sort of society we want to live in.

Ferguson: Are there really cases in the past where purely values-related issues were enough to tip an election one way or another? I don't know.

D'Souza: Lincoln ran on one issue—slavery. There were plenty of others that were present at the time. There was expansion, taxes . . .

Ferguson: Gay marriage is not slavery in 1860.

D'Souza: I'm not making a direct analogy. But I'm saying that Dole's best chance is to make this sort of a crossroads election. Dole can never win by trying to outcompete Clinton on the technocratic issues.

Ferguson: I think this sense that Clinton has, this constant therapizing every issue—which I find sort of repulsive—does reflect the thinking in the public at large. There is a shift in the way people think about moral issues. You saw that with the issue of Mrs. Clinton talking to these New Agers—it failed to catch on, largely because a lot of people read that kind of junk. In this sense, Clinton is the president we deserve.

Pinkerton: The second-most-important Republican non-Christian group in America is New Agers. We really ought to be careful about trashing them too much, because the New Age is heavy among affluent suburbanites.

Ferguson: Vouchers for crystals.

Kristol: It's too high a price to pay to become a majority party.

Pinkerton: I've heard Gingrich say, "We need a coalition of all believers."

And that includes a big swath. I mean, in a country where there are more Muslims than Episcopalians, you've got to be careful.

Kristol: I'm for the Muslims. I'm just against the New Agers.

Higgins: I don't think that the New Agers are in conflict with this. I think actually what Bill and Dinesh are getting at is talking about a more moral society as opposed to a therapeutic state. In fact, a lot of the New Agers object to the Twinkie defense and other therapeutic arguments. There are two very different worldviews. One worldview says that people are responsible for their actions, there is some objective idea of good and bad behavior out there, and you are morally responsible. Yes, there are external factors that affect you, but at some point you are an autonomous individual who actually does make choices. There is another worldview, which says there is no good and evil, there is no objective standard, it's all relative, it's whatever you happen to decide good behavior is, and anything that is bad in the world is a function of external social forces.

Kristol: The voters aren't simply taken in by the therapizing. Clinton would not be ahead today if he had not signaled that he accepts the verdict of 1994. That was a fundamental strategic decision, obviously aided by [Dick] Morris, first submitting a balanced budget, and ultimately signing welfare [reform]. Clinton basically has told the voters, "I've got it. No more grand health-care plans. Now I'm the check on the Republican Congress, where I basically accommodate the direction they want to go, but I'm going to slow it down."

We'd all like voters to be more moralistic. But their view is, "Look, we wanted Clinton to change, and he did change. He's not a man of great principle or fantastic moral stature, but he understands what we were trying to say, and the country is in decent shape." I wouldn't underestimate him. He is a much better candidate than Dole.

Pinkerton: He kept his big promise. We broke our promise in the Bush administration. I mean, not Bill and I, of course—

Kristol: Thank you.

Pinkerton: —but our bosses, in fact, broke the "read my lips" pledge. And Clinton delivered. This welfare bill is of the same dimension as the Reagan tax cuts in terms of changing the domestic shape of this country.

Let's do an exercise. Put together a 30-second TV spot for Dole.

D'Souza: The moment that encapsulated Clinton beautifully was the scene that Rush Limbaugh put on his show where he had Clinton at Ron Brown's funeral, emerging from a room with a bunch of friends, and they were elbowing each other, and chortling and laughing, and suddenly Clinton sees the camera, and literally his whole demeanor changes. A tear begins to well up, his lower lip sticks out. He instantly transforms himself into someone who is deeply moved by this tragic event. If I were in the Republican Establishment, I would seriously consider making a commercial out of this. Because it captures Clinton's empathy but shows the emptiness behind it. Dole is going to have to draw a contrast. He is going to have to take his own clumsiness and his own awkwardness and try to turn those into strengths by saying, "Aw, shucks, I'm awkward, I can't speak very well, but I'm the real thing."

Ferguson: But they elected the real thing in '88, and they didn't like it. I mean, one of the interesting questions about this is whether or not this character issue is being obviated by Clinton's performance. If people know or suspect he's a sleazeball, which many of them obviously do, it may turn out that having a sleazeball for a president isn't such a big deal. It gets back to the situation that we find ourselves in, which is that the country is in pretty good shape and it's being governed by a sleazeball.

Can Dole run an effective negative campaign? Jim, I ask you, as the man who discovered Willie Horton.

Pinkerton: Well, let's bear in mind that the people of Massachusetts discovered Willie Horton. The Barnes family of Oxon Hill, Maryland, discovered him. Al Gore discovered him. The Willie Horton issue emerged in the New York *Daily News* debate in '88 [when Gore was running against Michael Dukakis for the nomination]. *Reader's Digest* discovered Willie Horton. The Pulitzer Prize committee discovered Willie Horton . . .

Ferguson: He's just being modest.

Pinkerton: I would be very surprised if Ken Starr indicted anybody, even if he could, between now and Election Day. Clinton has been pretty thoroughly gone over, at least to the press's satisfaction.

Kristol: I think at the end of the day, Dole goes with the negative message more than a positive, just because all incumbents are people vulnerable to negative messages. I think the most plausible negative message with Clinton is that, freed up in a second term, he would not do the right thing. As Pat Moynihan said, Clinton would not have signed this welfare bill if it were fourteen weeks after the election.

I see a slogan coming: "Clinton: He wouldn't have done the right thing if we hadn't made him."

Kristol: Right. The trouble is, it's hard to make the case that he will go wildly to the left in a second term. It certainly would be more likely if the Democrats regain Congress. But the voters seem sort of confident that the mandate of '94 won't be overturned.

Does Dole's tax-cut proposal have the capacity to turn things around?

Ferguson: I was astonished at how neutrally it was received by the press and how well it has been received by

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

'I'LL MAKE A FLAT PROPOSITION. WE'LL NEVER ELECT ANOTHER PRO-LIFE PRESIDENT.'

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Republicans. It's as close to a magic bullet as he has had. The power of this as an issue has always been that after all the carping, all the attempts to diminish it by calling it desperate and insincere, you're still left with a guy advocating a big tax cut. People are going to see in the tables that they're going to take home an extra $1,500.

Kristol: I think that's right. The press has been harping on the fact that people right now don't believe Dole will actually follow through on this tax cut, but if he repeats it 100 times over the next few months, people might well believe it—and they probably should. When Christie Whitman proposed her tax cut in the 1993 campaign in New Jersey, voters were skeptical, but she said it over and over again, she stuck to it when attacked, and it ended up being a defining issue. The key is for Dole to stick to it and show that he has no doubts, no second thoughts about it. No Republican has won the presidency in two decades without having tax-cutting as the central and defining issue of his campaign.

Pinkerton: Underline the *if.* That's the key—if Dole can do what few believe he can do, which is to stay on message. It's easy for us sitting here in Washington to transmogrify Dole into Ronald Reagan. But let's face it, he is a lot more like George Bush. Bush's problem in 1988 was that he was saying something that he didn't really believe. Getting candidates to say something they don't believe is a risky strategy in an intensive media age. Bob Dole, who bit off Katie Couric's head on smoking, is going to get asked the same antagonistic questions on taxes for the next three months. You guys are more optimistic than I am that Dole can pull it off. However, I do think it's the right strategy. Tax-cutting Republicans win and budget-balancing Republicans lose.

What other issues could reshape the contest at this point?

Pinkerton: One of the issues that Dole has conspicuously not embraced, and he should, is the California Civil Rights Initiative, Proposition 209. Just bear in mind, there's no law that says Clinton can't be for it, too.

Kristol: I think he's already said he's against it.

Pinkerton: Oh, I see, Bill. That settles it.

D'Souza: From the conservative point of view, there is a tactical debate over whether a Dole victory is desirable, even if it were possible. First of all, our experience with the one Republican moderate we've elected in recent years was terrible. Basically, Bush ruined the Reagan Revolution. And in some ways, it's arguable that if Clinton hadn't been elected, the Republicans wouldn't have taken the Congress. A Clinton presidency serves certain objectives for the right. It gives us a target. It gives us a focus. It gives the Republican Congress someone to work against.

Are there are a lot of conservatives actually hoping Dole doesn't win?

Higgins: Nobody would go so far as to say they hope he won't win, but they say there's a real potential downside if he does and becomes Bush II.

Kristol: I hope Dole wins, too. I generally don't like the "Well, the worse outcome is better for us" argument. Having said that, I would say that to the extent Dinesh is right, it does still presume the Republicans' maintaining Congress, and 32 governorships, and the huge gains in legislative seats they made in '94. But if Dole does badly enough and the Republican Congress is unpopular enough, you could get the worst of both worlds. You know, 80 million people watching a debate between Dole and Clinton in which Clinton slams Gingrich and the Republican 104th Congress. That is 1948; Dewey loses and you lose 75 seats in Congress. That is not an impossible scenario.

Pinkerton: "Clinton and Gingrich: Keep a Good Team Together."

Is the Republican Party fundamentally divided? What will be simmering beneath the surface in San Diego?

Pinkerton: Thirty years ago, Kevin Phillips, Pat Buchanan, and people like that were strategizing that we, the Republicans, win over all the southern Fundamentalists and all the northern urban Catholics, and we'll build a new American majority party. And that sort of has happened. We have won over a lot of urban Catholics; the South is now Republican. And yet, the Republicans are not 70 percent; they're at 50 percent. What's happened is that there has been an enormous hemorrhage. The traditional Republican stock—old Methodists, Presbyterians, and Episcopalians—have by and large stopped voting Republican. Gerald Ford carried Marin County, California, in 1976; Bush got 24 percent in 1992.

Just because of social issues?

Pinkerton: I think so. I am probably alone in this room. I think the partial-birth-abortion ban was a negative for the Republicans. Women are more pro-life than men, according to the polls, and women don't like partial-birth abortions; but when they see Jesse Helms and Pat Robertson up there saying, "Okay, here's a law for you," I mean, they just think *no.*

Kristol: Well, look . . . obviously, you'd like to have everyone. You'd like to have Vermont *and* Mississippi. But in the bigger picture, the Republicans made the right bet demographically to bet against Episcopalians, Methodists, and Presbyterians, and with Evangelical Christians.

Pinkerton: The South against the North?

Kristol: It's been a big growth area for 30 years. A winning Republican agenda has to tie together the upscale suburbanites and the lower-middle-class Evangelicals. When Republicans have succeeded, they have done that, and they've done it at the state level. Harvey Mansfield says, "The Republicans are now the party of both money and virtue"—which is a problem. In a simpleminded way, money and virtue are opposed, and have been opposed, to each other. But if you can be the party of both money and virtue, you're the winning party in America.

Pinkerton: Unless tolerance is also a virtue. All those Idahos and Utahs don't add up to much if you're losing California and, even more likely, losing Oregon and Washington. If you get wiped out in Ecotopia, you don't have much.

As for abortion, I think the country has reached a consensus. Ralph Reed and the Christian Coalition, Gary Bauer, and Pat Buchanan—they haven't. The country has. And I think the Republicans face a real danger of becoming Bryanized, as in William Jennings Bryan, in terms of being stuck on some peripheral issue, which the vast majority of the country dislikes, and we lose the next three or four elections.

Kristol: I don't believe that secular yuppieism is the wave of the future. I think there's lots of evidence that religion is likely to be stronger in the country twenty years from now than it is today. It doesn't mean abortion can be made illegal overnight, but I personally think there will be considerably fewer abortions in the United States a couple of years from now.

Pinkerton: There are 2,400 abortion providers in the U.S. There are 115,000 drug stores. What happens when RU-486 becomes available? You just take an intensive dose of the pill after the fact, and you've got an abor-

> **'HAVING A SLEAZEBALL FOR PRESIDENT ISN'T SUCH A BIG DEAL.'**

tion. There are a million chemical ways that don't involve going into a clinic where Operation Rescue can throw stones at you. It's like the Kremlin with the Xerox machine: Once there's enough of them out there, you can't control it any more.

Does Dole need to try to distance himself from Buchanan at the convention?

Higgins: Well, this gets to the whole question of how they're orchestrating the convention. The convention is being run by people who think that the purpose of the convention is theater, or is entertainment. Those of us in this room actually believe the party ought to represent substance and ideas and principles and actually have people who speak about issues.

Kristol: The tragedy is that they are so scared of replicating Houston '92 that they are going to try to exclude all ideas. And so they have a false choice—a vacuous convention or a Buchananite convention. There could be an interesting, intellectually challenging Republican convention. I don't think they are going to produce one.

"Intellectually challenging" sounds like disagreement—division—and both parties think that if you show that in public, you hurt yourself.

Kristol: In '76 you had a very divisive convention. The Reaganites insisted on a denunciation of the incumbent president's foreign policy in the platform. And they promptly made up 30 points after the convention. In 1980, you had a disastrous convention—all those idiotic negotiations until 2 A.M. to make Ford Reagan's VP. Reagan was thought to be so beyond the pale that we had a Republican running as an independent candidate. And Reagan won the election by ten points. There's much too great a fear of arguments at the convention. The problem with '92 was less that it was so right-wing, which it really wasn't predominantly, than that it was dumb, and that the Bush administration and Bush didn't have much to say about lots of important issues.

Does the party have anything to say to blacks?

Higgins: What a goofy question. Of course the party has things to say to blacks. They have things to say to every American. It has to do with the whole culture that we feel ought to exist here, the quality of life, the economic growth and opportunity afforded each individual. And one of the really unfortunate things that's occurred is this increased race consciousness that we've seen over the last 30 years, which is one of the reasons why I think it's a tremendous mistake to not talk about the moral horror of racial preferences. To just sort of turn our backs to this issue because we're not really comfortable talking about it is a huge mistake.

You really think Republicans can win over black voters by repudiating affirmative action more aggressively?

D'Souza: I am a little pessimistic about this, only for this reason: Blacks are politically on the left of the Democratic Party. They are quite conservative on social issues, moderately conservative even on some economic issues, but tend to *vote* on one issue alone—namely, race. And this is why even middle-class and upper-middle-class blacks tend to vote quite similarly with poor blacks. And on that issue, the Republican message . . . I don't know if it's the message or if it's the way it's being presented, but it's a very tough sell.

Higgins: Right. But if you look at the polling data, a majority of blacks object to preferences, a majority of all minorities object to preferences, a majority of women object to preferences. When you talk about what the thing really is, people are overwhelmingly with us on this issue.

Pinkerton: Oh, we've been doing it for fifteen years, telling ourselves we're going to present the message better. I think what will change black perceptions of the Republican Party is when we offer them something. There are more than a million kids in the New York City schools. The budget is $8,000 per kid per year. . . . We have a plan. We're going to take that money away from the bureaucrats and give it to you. So you tell some woman who is living in Bushwick or someplace, "You're making twenty grand a year now, but you've got three kids. That's three times an $8,000 voucher." And in the same way that the Republicans captured the middle class of 1862 with the Homestead Act [which gave land grants to western settlers], I think the Republicans can do it again with this kind of argument.

Kristol: School choice is a very big issue, because it really speaks to poor Americans whose kids are stuck in crummy schools, not only for blacks, and it does tie together the different parts of the Republican coalition.

Is this Republican backbiting healthy?

Kristol: I don't agree with all these people who are chastising other Republicans, "Oh, it's everyone's duty to get behind the wagon." The criticism has actually had a useful effect, I think, in properly alarming Dole and other Republicans, and slightly increasing the chances of a bolder and more energetic campaign. Mondale, you know, had the party solidly behind him, and they suppressed all dissent at the convention. Everybody gave speeches: "Oh, what a great guy Walter Mondale is"—and he got 41 percent of the vote.

What will Dole be doing if he loses?

Ferguson: Bal Harbour, here I come. Nice big jacuzzi down there, give up the place in the Watergate—and divorce his wife. ▬

THE CUBAN MISSILE

The Mets are more excited about than about any rookie in years. So why are they keeping so quiet about him?

BY CHRIS SMITH

THIS TIME, THE METS ARE TRYING ANTI-HYPE. "ALEX Ochoa?" huffs the crusty manager, Dallas Green. "He's not the savior of this ball club. He's just a talented kid."

Joe McIlvaine sounds downright bored. "Alex has a chance to be a very good player," shrugs the Mets' general manager. "We'll see."

The Mets have learned some lessons. Eight years ago, a rookie infielder named Gregg Jefferies arrived in Queens and was being measured for a plaque in Cooperstown before he'd pulled up his sanitary socks. Resentful Mets veterans promptly set about humiliating their new teammate. Blather about "the black Ted Williams" noisily introduced Darryl Strawberry in 1983. Though Strawberry went on to smack 252 home runs for the Mets, his unraveling was far more spectacular, fueled as much by swell-headed immaturity as by postgame cocktails and cocaine.

No one got bigger faster than Dwight Gooden. A sneaker company painted an eight-story picture of the 19-year-old Gooden on the side of a 42nd Street welfare hotel. Gooden fell; Nike repainted.

So this summer, when the Mets brought up their most talented minor-league player since Jefferies, they tried everything to deflate expectations short of sending Alex Ochoa out to right field in a brown paper uniform. Ochoa speaks his part perfectly, encasing his sentences in jock boilerplate, as if he's channeling *Bull Durham:* "I'm just happy to be here."

"I just want to help the team."

"I'm going to work hard on the field and let everything else take care of itself."

But Ochoa, 24, can't contain his sunny style. His pabulum-bland words are backlit by a thousand-watt grin. One July night against the Phillies, a routine single yields an example of Ochoa's flair: Returning to first base, he doesn't jog, he skips. He's not a hot dog. Ochoa's little hop is an unself-conscious expression of joy.

Alex Ochoa plays baseball with a sense of freedom. And that is because 25 years ago, his father was a prisoner.

CUBA, 1971. THE MURKY WATER LAPS AGAINST CARLOS OCHOA'S knees. He is barefoot, squishing around in a muddy rice paddy. Rifle-toting soldiers watch to make sure he keeps working.

Carlos Ochoa, Alex's father, is a physician. But when Fidel came, Carlos applied for an exit visa, and the doctor became merely an enemy of the revolution, farming rice in a Communist labor camp.

"One guy tried to escape," he says. "They beat him."

Dr. Ochoa says he wasn't politically active. He'd grown up in Havana and been a pretty fair baseball player, a third-baseman; his career highlight was hitting .300 in an amateur league. But medical school was his dream. While a student, he met and married Maria Elena, whose father was a police investigator for the Batista regime.

Why, after five years, did the Communists relent and allow Dr. Ochoa to leave? "I did everything they asked," he says vaguely. "I worked hard." Castro's men wouldn't allow the Ochoas to take money, clothes, or any of Carlos's baseball trophies. Four months after the family arrived in the U.S., Alex Ochoa was born.

BEHIND HOME PLATE AT SHEA STADIUM, MARIA ELENA OCHOA SLOWly rubs her heart. "I can tell you what we went through in Cuba," she says, "but the freedom that you've had your whole life—you can't understand what it's like to live without it."

Then she squeals and jumps out of her seat. "Way to go, Rey!" The Mets' spectacular rookie shortstop, Rey Ordoñez, twisting and leaping, snatches a line drive over his shoulder.

Her son's talents are less flashy, yet equally valuable. That Ochoa is a nice guy is swell, but the mediocre Mets need hits and runs; no one cares that the first-place Yankees start a flaming jerk—Wade Boggs—at third base. Last season, the Mets were eager to get rid of their moody star, Bobby Bonilla, but refused to trade him until the Baltimore Orioles surrendered Ochoa in return. Despite the fact that Ochoa tore up the minor leagues this spring, Mets management, compensating for its impatience with young players in the eighties, waited until late June before promoting him (Ochoa had appeared in a few big-league games at the end of the 1995 season).

As if to mock all the public-relations cold water being tossed on his arrival, Ochoa made two dazzling plays in his first week, gunning down runners at the plate. At times, Ochoa gets carried away with his gifted right arm, as when he overthrew a cutoff man in Cincinnati, costing the Mets a run. He's made up for such mistakes by hitting better than .300.

Ochoa is finding his place on the field, but he's still restless off it. Not because he's currently lacking a girlfriend—"When Alex is home," says his mother, laughing, "the phone doesn't stop ringing"—but because for all his baseball travels, he yearns to make one short flight. "Even though me and my other brother were born in Cuba, and Alex wasn't," says his sister, also named Maria Elena, "Alex is more Cuban than the rest of us. He speaks more Spanish than we do, and the music, the clothes—he knows it all."

Maybe not all of it. Ochoa is forever quizzing Ordoñez about life in Cuba. Ordoñez defected three years ago. While traveling with the Cuban national team, Ordoñez bolted in Buffalo in the middle of the night. He left behind his wife and his 1-year-old daughter.

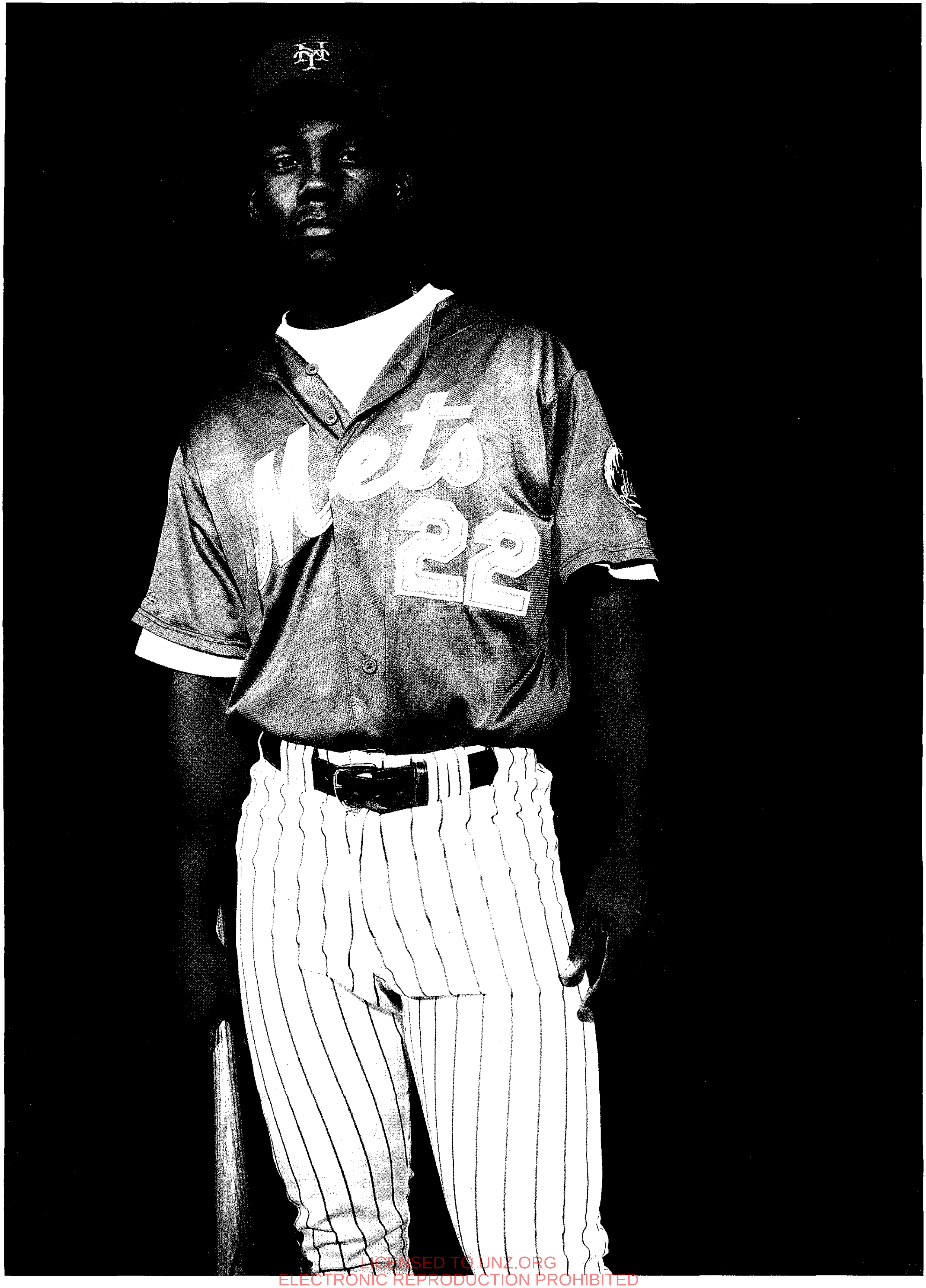
Sunken-eyed and wary, Ordoñez seems slightly haunted. His English is improving, but he clings to an interpreter, the better to deflect almost all questions about his homeland. "All I tell Alex," Ordoñez says, "is that in Cuba, you had to eat it every day."

Out on the field, the sun is sinking, leaving puffs of white cloud against a cerulean sky. Game time approaches. Alex Ochoa works his way along the first-base stands, signing autographs. A 3-year-old boy stares at him, his face a mixture of thrill and pure fear. "It's his first big-league game," says the boy's father, a prison guard at Sing Sing. Ochoa meets the boy's eyes with his own, glaring like a hard-ass. But it's a joke. He smiles, and the kid melts.

Having a good time, Alex?

"Always," he says, reaching for another pen. "Playing ball? Always." ■

PHOTOGRAPH BY GEOFFROY DE BOISMENU FOR NEW YORK



Mets
22

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

Something Old, Someplace New

Since 1969, Manhattanites have been schlepping to City Barn Antiques on Atlantic Avenue for its exhaustive selection of vintage furniture at exurban prices. But now the owners (father and son Steve and Harris Gertz and their partner, Brenda Benek) have opened a City Barn outpost on Lafayette Street's antiques row. It, too, is filled with blond Heywood-Wakefield originals from the thirties to the fifties, streamlined Machine Age pieces, thirties spun-aluminum hanging lights, and period photos (from $175 for a pair of Frankart bookends to $2,500 for a four-piece Heywood-Wakefield bedroom suite).

CITY BARN ANTIQUES/*269 Lafayette Street, near Prince Street 941-5757*

MINOLTA
3.5
5.6
8
16
MINOLTA G-ROKKOR
28mm 1:3.5
TC-1

Nap Time

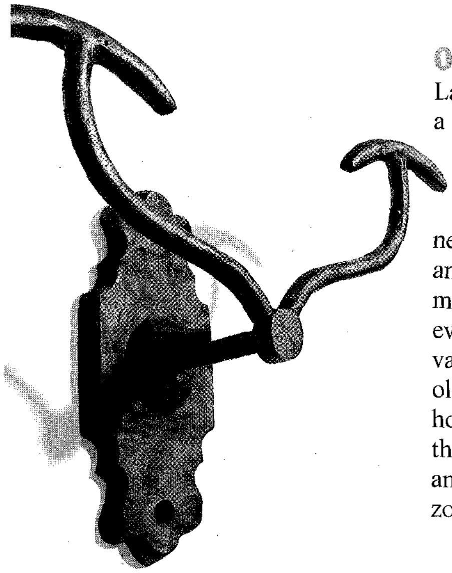
Macy's has totally revamped its linen department and in the process assembled a broad selection of affordable place mats and napkins. The buyers have nabbed all the important names—Ralph Lauren, Waterford, Raymond Waites, Royal Palace, Audrey, and Brownstone—and all the right looks: There are Duppioni raw silks for formal entertaining, dozens of florals for country lunches, and pinstripes for power breakfasts (from $1.98 to $32.99).

MACY'S/*Eighth floor*

Flash Card

It's not much bigger than a business card, yet Minolta's TC-1 35-mm. camera outperforms many larger cousins. It has an all-glass 28-mm. lens, an ultra-high-speed shutter, and a built-in flash with three modes. And this sleek titanium state-of-the-art miniature offers both foolproof autofocusing and the option of manually controlling focus, aperture, and film speed (around $1,500).

B & H PHOTO/*119 West 17th Street/807-7474*
J & R MUSIC WORLD/*23 Park Row/238-9000*
WESTSIDE CAMERA/*2400 Broadway, near 88th Street/877-8760*

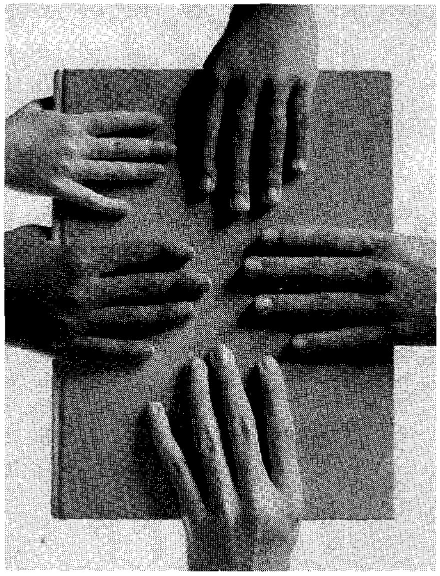


Oxidizing Agents

Laurie Sagalyn's most recent handiwork is a bit of a departure from her early, delicately hand-painted tole creations inspired by eighteenth-century Venetian neoclassic designs. For their new company, America Retoled, Sagalyn and her partner, Diana Henry, have been maniacally applying rusty-ish patinas to everything from candlesticks to fluted vases. The latest additions to their newly old "garden-weathered" line are brass coat hooks like those used on French trains at the turn of the century ($32; in yellow and green finishes, too).

ZONA/*97 Greene Street/925-6750*

A catalogued archive of the past year of "Best Bets" is now available on *New York* Magazine Online on CompuServe, and readers may e-mail suggestions to 102404.2562@compuserve.com. To get online, call 800-535-1168 and ask for the *New York* Magazine representative. Current CompuServe users, *go* NYMAG.



A million books for a million kids.

Please help us enrich young minds by putting the world of books into young hands.

Through our 1996 Emergency Book Fund, PENCIL (Public Education Needs Civic Involvement In Learning) wants to add one book for every child in every public school in all five boroughs this year.

The need is critical. There aren't enough new books being added to the school system every year. So there simply aren't enough books to go around.

Call or fax PENCIL for more information. Or use the coupon.

___I'd like more information about the EMERGENCY BOOK FUND.

___Enclosed is my tax-deductible contribution.

___$10. ___$25. ___$50. ___$100. or more.

Please make check payable to:
EMERGENCY BOOK FUND.

Name______________________

Address______________________

____

Phone______________________

pencil PUBLIC EDUCATION NEEDS CIVIC INVOLVEMENT IN LEARNING

For more information, call or fax Diana Burroughs,
212-909-1720 (Phone), 212-909-1727 (Fax).
Mail to: 1996 EMERGENCY BOOK FUND,
c/o PENCIL, Park Avenue Plaza, 55 East 52nd St
New York, New York 10055

1996 EMERGENCY BOOK FUND

INCONSPICUOUS CONSUMPTION PAUL LUKAS

Nova Cucina

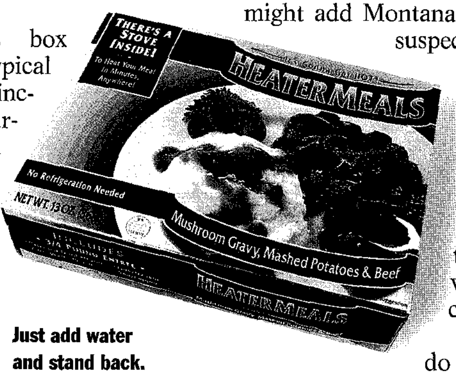
Chemical-reaction-fueled instant meals—and they're tasty!—for the survivalist in all of us.

HeaterMeals

Assorted 12-ounce entrées (HeaterMeals, Inc.)

I VIEW THE END OF THE COLD WAR WITH mixed emotions. Sure, the easing of nuclear tensions may be a boon to mankind and all that, but it's been a disaster for the prototypically inconspicuous bomb-shelter industry. The full dimensions of this loss are thrown into higher relief by the recent launch of HeaterMeals, a product line so perfectly suited to the subterranean bunker that I'm already heading out to the backyard with a shovel.

A HeaterMeals box looks like your typical TV dinner, but distinctions become apparent as soon as you open the package. The meal, which requires no refrigeration, is packed inside a sealed plastic container sitting facedown on a Styrofoam tray. Affixed to the base of the tray is a flat tablet made of iron and magnesium, which functions as an improbable but highly effective stove. Lift up the meal for a moment, pour a few ounces of water onto the tablet, replace the meal on the tray, and slide the whole thing back into the HeaterMeals box. Pouring the water on the tablet produces an exothermic reaction, which generates a tremendous amount of heat—steam actually emerges from the box. Fourteen minutes later, you can enjoy your hot grilled turkey breast or cheese ravioli in carefree comfort while thermonuclear conflagration rages overhead. You say your shelter's running low on fluids? Not to worry—a two-ounce packet of tap water is included with each HeaterMeal, so you can start the chemical reaction without dipping into your own supply. Plasticware, salt, pepper, and a napkin are provided as well. *Bon appétit.*



Just add water and stand back.

HeaterMeals' iron-magnesium tablet has been used by the military since 1986 and entered the civilian realm last year. But with the bomb-shelter niche not shaping up as a growth market, who's buying this product? Truckers, mainly, although the folks at HeaterMeals Inc. envision a much wider consumer base. One of their promotional brochures features a lengthy breakdown of potential customers, including construction workers, campers and hikers, boaters, traveling salespeople, busy office workers taking lunch at their desks, road workers, college students, and hunters and fishermen ("*unsuccessful* hunters and fishermen," notes my pen pal Al Coleman, who first brought HeaterMeals to my attention). To this list we might add Montana Freemen, Unabom suspects living in electricity-free cabins, and *Soldier of Fortune* subscribers, which suggests an opportunity for the HeaterMeals market-research team to convene some very entertaining focus groups.

Meanwhile, how do they taste? Surprisingly good, as it turns out. Of the six entrées available, the turkey, pepper steak, chili, and ravioli offerings are all reasonably palatable and much better than, say, hospital or airplane food—not the highest of culinary standards, granted, but still a major step forward. This product represents such an improvement over the likes of powdered milk and freeze-dried meats, in fact, that maybe it's time to reassess our strategic nuclear agenda—with HeaterMeals on hand, the idea of being stuck underground for a year or two until the planet stops glowing doesn't seem like such a bad thing. So the hell with diplomacy—let's just bomb the crap out of those Iraqis! Or those space aliens from *Independence Day.* Or whoever we're mad at this week. *(HeaterMeals, Inc., 311 Northland Boulevard, Cincinnati, Ohio 45246.)* ■

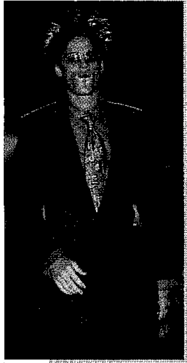
SEND PRODUCTS, gadgets, promotional literature, and suggestions to Paul Lukas, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. E-mail address: krazykat@pipeline.com.

Photograph by Wayne Simpson.

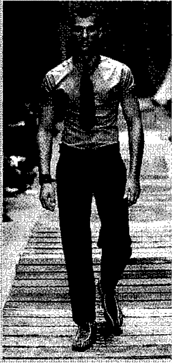
DRESS CODE

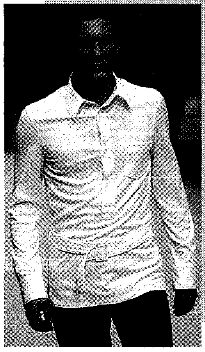
BY JADE HOBSON CHARNIN

BOYWEAR



STRONG SUITS: The men's spring collections are never as relentlessly glam as the women's are (it certainly doesn't help that they take place in the dead of summer), but the recently concluded shows in Paris, Milan, and New York were inspired. Everywhere one looked, according to our guy on the scene, big-time men's-wear stylist Garth Condit, were knife-sharp clothes that men—at least very fit men—would actually *wear.* Here are the highlights. **HOT PANTS:** The biggest news is that the skinny flat-front pant—which fashion insiders have been pushing with only limited success for years—looks like it's finally going to have its day. Gucci's Tom Ford (above) did it better than anyone else. He borrowed a few defining concepts from his women's line, and the results, amazingly enough, are two-button suits that are as jaw-droppingly sexy as its distaff versions. **FASHION GUY:** Though some were put off by his beefcake models, some of whom were professional exotic dancers, relative newcomer John Bartlett (right) is cementing his reputation as one of the most important American men's-wear designers going: The guy knows what to do with color. Like Ford, Bartlett took a cue from women's fashion and showed stretchy, tight shirts—some even had *darts!* They reveal every ripple of muscle—and alternately, every roll of fat: definitely not a look for everyone. **NEW KIDS:** The label that created the biggest stir was Costume Homme (left). It presented a strong collection of strikingly masculine, street-inspired clothes. Look out for them.





Photographs by Dan & Corina Lecca.

cue

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway?
Music under the stars or on the stage?
How about a comedy club for a few laughs?
Want to be moved by classical art or avant garde art?
How about dinner after the show?
Let's take the kids out - where should we go?

CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world. See it every week in

NEW YORK® MAGAZINE

Stutter?

Know Someone who Does?

Then you owe it to yourself to contact the National Center For Stuttering and learn about the physical cause of stuttering that led to a treatment with a 93.4% success rate. If you stutter, or know someone who does, call 1-800 221-2483 for a free brochure - and ask about the video - tape showing the dramatic results of treatment.

The National Center For Stuttering
200 East 33rd Street
New York, NY 10016

The Talents of a Sculptor and The Skills of a Surgeon

For 30 years, Board Certified Plastic Surgeon and award-winning sculptor **Stanley Taub, M.D.** has offered the finest in

Cosmetic Surgery

- *Face, Neck and Eyelid Surgery*
- *Breast Enlargement and Reduction*
- *Male Breast Reduction*
- *Liposuction/Body Contour*
- *Rhinoplasty & Secondary Nasal Repair*
- *COSMETIC LASER SURGERY removes wrinkles, scarring, pigmentation, & tatoos*

(212) 628-8585

Call for a Free Consultation

737 Park Ave., NYC. Outpatient Surgical Facility

SALES & BARGAINS DANY LEVY

Patience Is Rewarded

Staying in line at Barneys Warehouse Sale gets you doughnuts and deep discounts; staying up late at Vivolo, a three-course-dinner deal.

MASON'S TENNIS MART IS LOBBING A 50 percent–off sale your way. Ellesse tops, were $78, now $39; Quantum skirts, were $52, now $26; Ixspa warm-up suits, were $180, now $90. There's also courtwear by Le Coq Sportif, Jamie Sadock, Fred Perry, Wilson, and others. *Mason's Tennis Mart, 911 Seventh Ave., near 58th St. (757-5374); A.E., M.C., V.; Mon.–Sat. 9 a.m.–7 p.m., Sun. 10 a.m.–6 p.m.; through 9/12.*

Underage Thinking

BRACES, SKIN TROUBLE, AND SELF-LOATHING aside, adolescence is not without its consolation: Gruen Optika is offering kids under 15 years of age any pair of frames and lenses for $158 (excluding bifocals). There are more than 30 styles to choose from. *Gruen Optika, 1225 Lexington Ave., near 83rd St. (628-2493); 599 Lexington Ave., near 53rd St. (688-3580); 1076 Third Ave., near 64th St. (751-6177); 740 Madison Ave., near 64th St. (988-5832); 2382 Broadway, near 87th St. (724-0850); A.E., M.C., V.; hours vary from store to store; through 8/31.*

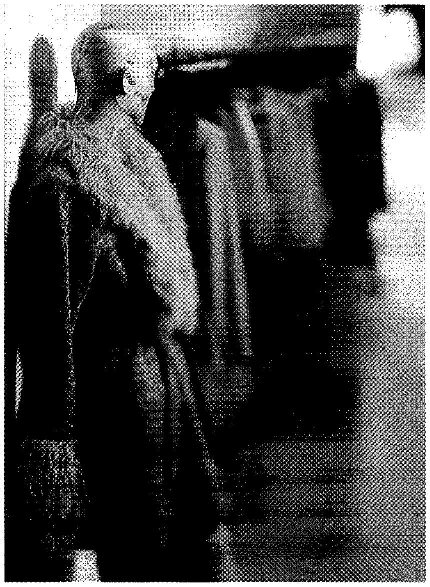
Special Interest

VIVOLO IS AN UPSCALE NEIGHBORHOOD Italian restaurant—the kind where you walk in and immediately crave a big platter of fried zucchini. The $13.95 late-night special (post–9 P.M.—whether that constitutes "late-night" is subject to opinion) allows you to choose a three-course meal, including coffee, tea, or espresso, from a menu of regional Italian staples. *Vivolo, 140 E. 74th St (737–3533) and 222 E. 58th St. (308-0112); A.E., D.C., M.C., V.; through 12/31.*

Yard Sale

TWICE A YEAR, THE FOLKS FROM THE FABRIC store Tessuti trek over to Europe (where, they say, they've got entrée into designer showrooms like Chanel's) and return with loads of remnant fabrics. Their sale includes bolts of Italian silks, cottons, and wools, were up to $150 a yard, now $19.96; remnants, now $45 per piece (regularly up to $450). *Tessuti, 228 W. 39th St. (730-2866); A.E., M.C., V., checks; Mon.–Fri. 9:30 a.m.–5:30 p.m., Sat. 11 a.m.–4 p.m.; 8/12–8/31.*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.



This wool-bouclé coat and other sartorial coups are at Ev & El's sale, August 14–29 (154 Spring Street; 966-7053).

The Thrill of Victor

VICTOR ANTIQUES IS CELEBRATING ITS tenth anniversary with a sale in the store and garden. Selected items now on sale include a selection of iron furniture: side chair, was $515, now $315; armchair, was $535, now $335. There are also consoles, benches, urns, Deco club chairs, stone vases, and more. *Victor Antiques, 223 E. 60th St. (752-4100); A.E., M.C., V., checks; Mon.–Fri. 10 a.m.–6 p.m., Sat. 11 a.m.–5 p.m.; through 8/29.*

Tie Me Up! Tie Me Down!

THE MEN'S CLOTHING STORE AMERI PRINCIPE feels a bit like the set of a trippy Almodóvar movie, with the leopard-print carpet, splashy-colored ties, and overall Euroflair. Only the star here is Italian men's wear, and now it's on sale. Missoni suit (single- or double-breasted), was $1,585, now $595; Principe tuxedo, was $1,095, now $395; Zanella pants, were $375, now $125; Brioni ties, were $110, now $55. *Ameri Principe, 243 E. 60th St. (838-1300); A.E., M.C., V.; Mon. and Thurs. 10 a.m.–8 p.m., Tues., Wed., and Fri. 10:30 a.m.–7:30 p.m., Sat. 10 a.m.–7 p.m., Sun. noon–6 p.m.; through 9/30.*

S&B's N.B. **Exercise restraint this week: The Barneys New York Warehouse Sale begins next Monday. Everything's 50 to 70 percent off, and this year, there's no press preview, so you'll get the same fresh merch we will (drat). Krispy Kreme promises to fortify Monday morning's queue with coffee and its impossibly fluffy donuts from 8 A.M. to noon. *255 W. 17th St. (826-8900); A.E., M.C., V.; Mon.–Fri. 8 A.M.–10 P.M., Sat., Sun., and Labor Day 9 A.M.–9 P.M.; 8/19–9/2.***

A Must See

SEE, LTD., CARRIES ARTY-LOOKING FURNITURE ("uniquely contemporary" is what they call it, but to us that conjures up seventies-style sectionals, not the actually interesting stuff found here). The entire stock is now on sale: Vamp chaise, designed by Goodman Charlton, was $3,740, now $2,805; Lio Comun chair, designed by Philippe Starck, was $625, now $375. *SEE, Ltd., 920 Broadway, near 20th St. (228-3600); A.E., M.C., V.; checks as deposits only; Mon.–Sat. 10 a.m.–7 p.m., Sun. noon–6 p.m.; 8/17–9/2.*

The Mane Event

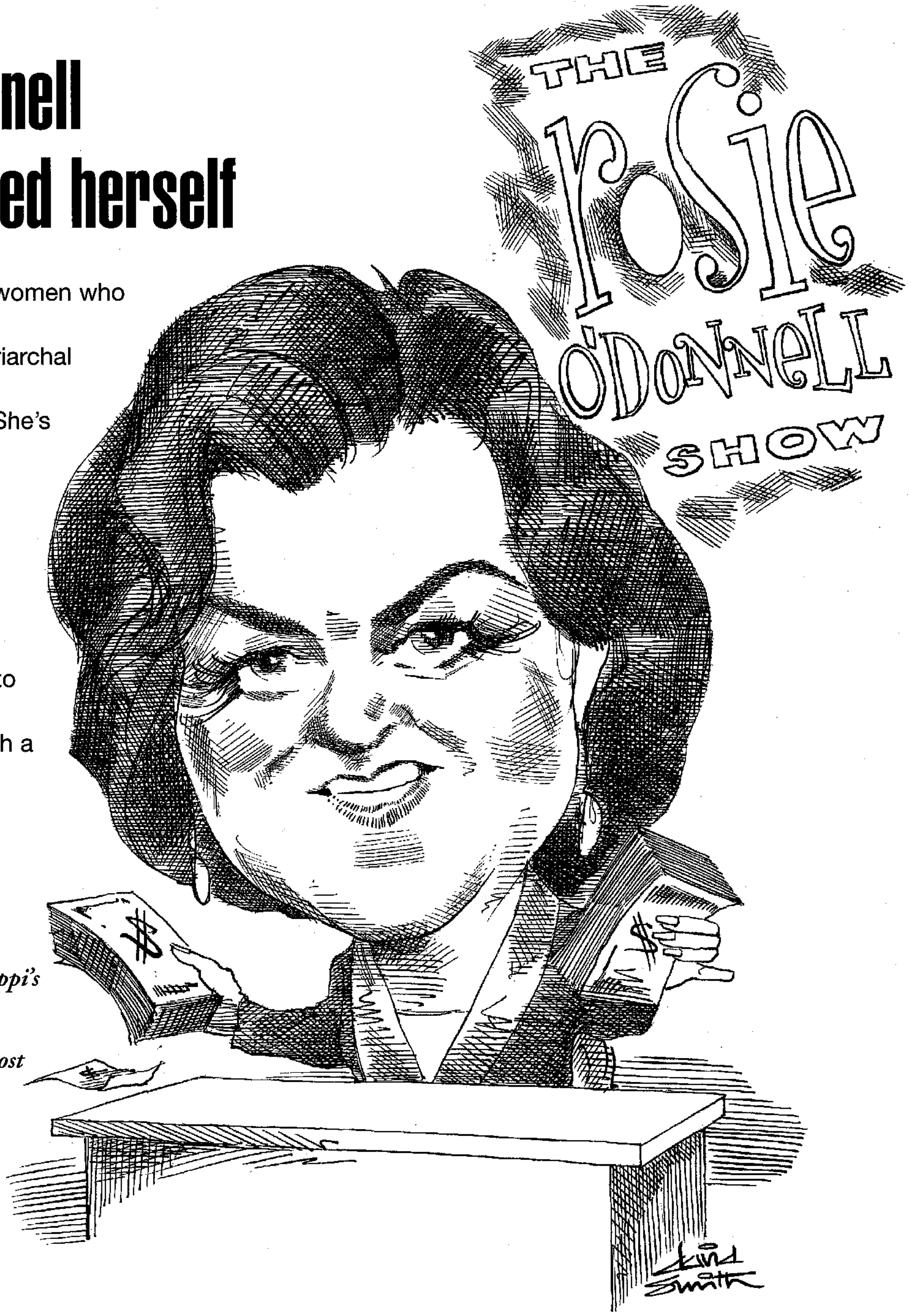
THERE ARE PRECIOUS FEW SALONS IN TOWN that understand: The words *an inch* are *not* a matter of interpretation. But Avtresse does—it specializes in long hair and keeping it so. Now it's trimming prices. For example: trims (for men and women), were $60, now $30; highlighting, was $200, now $125. *Avtresse, 29 E. 61st St. (644-6655); cash only; Wed. 9 a.m.–6 p.m., Thurs. till 9 p.m., Fri. till 5 p.m.; through 8/31.* ■

Photograph by Steven Freeman.

THIS SUNDAY IN THE NEW YORK POST

"Rosie O'Donnell has positioned herself

to join the small circle of women who wield real clout in the patriarchal world of entertainment... She's reached the point where she is able to ask for $3 million to appear in a movie – but she decided to go to the small screen with a talk show instead."



Excerpted from Michele Greppi's profile of Rosie O'Donnell in this Sunday's New York Post Business Section.

Just one of the exclusive features you'll find in the Sunday Post... for only 50¢!

NEW YORK POST

DAVID DENBY

Angel Dust

Julian Schnabel's surprisingly affecting 'Basquiat' chronicles the swift ascent and head-first crash of a celebrated eighties art star; and 'Emma' is sunshiny and slight.

The artist in repose: Jeffrey Wright as Jean-Michel Basquiat.

JEFFREY WRIGHT, THE YOUNG ACTOR WHO PLAYS THE doomed painter Jean-Michel Basquiat in **Basquiat,** moves his body in a loose and lyrical way, swinging his arms and nodding as if he were composing a song with his limbs. Wright looks sweeter than the actual Basquiat, who died, in 1988, at the age of 27, of a heroin overdose, and who comes off in photographs as a tough cookie. Sleeping in a cardboard box in the park, walking down some SoHo street as if he were gliding through air, this kid is on his own wavelength, barely plugged in to the great teeming world around him. The painter Julian Schnabel, drawing on research by Lech Majewski and a story by Majewski and Michael Holman Thomas, both wrote and directed the movie, and in Schnabel's conception, Basquiat is an innocent, a sacrificial victim of the rabid art world. I have no idea whether this is true (Phoebe Hoban's biography of Basquiat, which Viking is bringing out next spring, will offer a darker picture of the artist), but Wright makes a lovely angel of art. With his hair sticking every which way and his belly thrust forward, he's a sexier version of Tom Hulce's Mozart in *Amadeus,* effortlessly making art wherever he goes—first as graffiti, then as formal painting. In a restaurant, he pours maple syrup on the table and begins to paint a face in it with his finger; he wakes up in the morning after spending the night with his girlfriend, Gina (Claire Forlani), and takes his brush to her expensive red dress. He doesn't mean any harm; he can't stop himself.

The movie is very spontaneous from scene to scene, with an aura of freedom that is, at times, as fresh as oxygen. Schnabel establishes an easy, often silent rhythm of gesture, insult, and play between Basquiat and his friend Benny (Benicio del Toro). Picking up a girl on the street—some girl! It's Courtney Love—Basquiat just smiles and nods. It's all so easy, and it all comes crashing down. But despite this, the story is shaped as a parable. As Schnabel tells it, Jean-Michel Basquiat, of middle-class Haitian descent, was no more than a free-living but very ambitious 19-year-old when the poet-critic Rene Ricard (Michael Wincott) was so struck by a painting of Basquiat's hanging in a drug dealer's house that he immediately took him up. "I understand hype!" screeches Ricard, who eventually wrote about Basquiat in *Artforum* (the piece, from 1981, is still very interesting). Ricard, as he comes off in the movie, is split down the middle, a true believer in genius who also loves the insane electricity and corruptions of the New York art world.

Schnabel directs the art-world scenes with gusto and wit. The dealers grab at Basquiat so fiercely that sharks could teach them manners. Yet the scenes don't feel like caricature. David Bowie and Dennis Hopper are very funny together as Andy Warhol and Bruno Bischofberger (an important Swiss dealer), greedily pawing over some tiny samples of Basquiat's "ignorant art"; and Elina Lowensohn and Parker Posey, as rival dealers Annina Nosei and Mary Boone, have the stunning clarity of the ruthless. These people are so intent on business, they become unconscious comic figures, like the burghers in some seventeenth-century genre painting (they don't enter a room; they take possession of it).

Yet Schnabel shows a remarkable tenderness in the end toward Warhol, who befriends Basquiat and becomes his daily confidant. David Bowie, doing a bony, white-faced physical imitation of the great Hollow

Photograph by Eric Liebowitz/Miramax.

Man, gives a gentle lift to his lines; he is exceptionally funny.

It's the old story: Too much too soon, and the kid couldn't handle it. Rimbaud, Jean Harlow, Jean-Michel Basquiat. Schnabel downplays Basquiat's hard-drug habit (we don't even realize he's on heroin until late in the movie) and Schnabel doesn't really explain why Basquiat couldn't pull himself back from the edge. Probably he doesn't know. This Basquiat is an inarticulate free spirit, full of pride and ambition but essentially defenseless. He wants pure relations with people, but he's too far out of it to realize that his foggy, please-don't-hassle-me impulses—saying yes to one dealer and then to another—leave havoc in their wake. He's not responsible for anything, least of all himself, and art cannot save him. He becomes a success without struggle, without colleagues, entirely at the mercy of a ravenous commercial machine. It's a grim myth, and I'm not sure I believe it, but Jeffrey Wright is very touching. When Basquiat doesn't know what to say to someone, Wright just lifts his head in mute acknowledgment of the other person. Wright gives body language a new meaning. This is an eloquent movie about the dumbness that can come with freedom.

Emma IS A SUNSHINY AFFAIR, FILLED WITH flowers and gossip and charming manners. Douglas McGrath, a comedy writer directing for the first time, brings out Jane Austen's dancing social patterns, the mishaps of courtship, the satire of character types. This *Emma* is light and airy and pleasing—it's almost all plot and scenery—and some of the acting is brilliant. An entertainer, McGrath is willing to flirt with triviality. At times, we may think he flirts with it a little too vigorously, and is in some danger of losing the point—the point being that this chatty novel about who is going to marry whom, and who has been rude to whom, and so on, is really devoted to the gravest matters of conduct and morality. *Emma* is perhaps the most steely and demanding of Jane Austen's books—some of it is almost unnervingly cold—and for long periods, McGrath stays merrily on the surface.

Gwyneth Paltrow is lovely, but she's not the most imposing Emma one could imagine. In the Village of Highbury, not far from London, the rich and landed Emma Woodhouse is a kind of local queen with almost unlimited power—not a bad person, exactly, but a snob, a malicious wit, and an unconscious dictator who manipulates her hapless young protégée, Harriet (Toni Collette), rather shamelessly. Paltrow says Emma's witty lines as if she truly understood them—her speech patterns, cultivated but not quite British, sound natural and unaffected. But she's warmer and more girlish than Emma on the page. Jane Austen's Emma, so thoroughly deluded about everything, is lovable but often not likable, and Gwyneth Paltrow, with her saucer eyes and mischievous smile, is almost too nice.

Gwyneth Paltrow is at her best not when she's pushing around Toni Collette, the rather too fleshy and masochistic Australian actress who is lamentably miscast as young Harriet, but when she's flirting with Jeremy Northam as Mr. Knightley, her brother-in-law and the only human being from whom Emma will bear hearing the truth. The handsome Northam, who has a virile nose and a shrewd, appraising smile, is very appealing; he's cultivated but blunt, successfully incarnating Austen's masculine ideal, and he manages very beautifully, and in great detail, the change in Knightley from brotherly affection to sexual desire. McGrath uses an old trick from Hollywood romantic comedy: Paltrow and Northam, through the most trivial scenes, exchange little smiles of amusement; they have a private reality, far removed from the merely social world around them.

Yet they live in that world, and the movie shakes off triviality and becomes very passionate indeed when Emma violates one of its important social codes, casually insulting the chattering spinster Miss Bates (Sophie Thompson) at a picnic. This is one of the most celebrated scenes in English literature, and it could have gone wrong in many ways. But it goes extremely well, and I realized that McGrath had been quietly building a number of things that finally pay off. The nattering little social world with its ambitious and deceitful people—the fast crowd, who enjoy their power over others—also has its holy fools. Mousy and apologetic, but relentless, Miss Bates is a pale, pathetic thing, bubbling and tittering. Sophie Thompson suggests that Miss Bates knows that she is absurd but is powerless to stop herself; she suggests that any of us can be conscious and unconscious at the same time. McGrath stages the scene leading up to the insult just a little too briskly (we don't quite understand that Emma's rudeness springs out of anxiety and boredom as much as malice), but Paltrow delivers the insult itself with great distinctness, and Thompson's mortification is very moving. The fight that follows between Emma and Knightley releases all the emotion that has been so long pent up in the movie. McGrath can't get the extraordinary strength of Jane Austen's prose—no one ever has in an Austen adaptation—but he gets enough of her moral toughness and sense to make this a more-than-acceptable version of one of the greatest novels in the English language. ▬

JAMAICA
James Bond Festival
THE NAME IS BOND. JAMES BOND.
Join us for the first Official James Bond Festival, October 23rd to 27th, 1996.
Five days of events, including a black-tie, Bondesque gala and concert
First-ever tour of Goldeneye, where Ian Fleming created Bond
Hear behind-the-scenes experiences from renowned "007" actors, writers and directors
Five-day stay at the Jamaica Grande Hotel in beautiful Ocho Rios
Presented by the Jamaica Tourist Board and:
RENAISSANCE. JAMAICA GRANDE RESORT OCHO RIOS, JAMAICA | airJamaica | ISLAND OUTPOST
For reservations, information or brochure, call Sunburst Holidays at 1-800-MONTEGO. See your Travel Agent.
http://www.james-bond-festival.com
Official Jamaica Website: www.jamaicatravel.com
©1996 Eon Productions Ltd. and Mac B Inc. ©1995 Danjaq Inc. and UAC All Rights Reserved

See it's really not complicated !!
New York Magazine is now online on CompuServe! So join us.
And talk to New York's editors and other New York readers about what's important, interesting, or just fun in the city, simply
CALL NOW
1-800-535-1168 for your free membership kit.
NEW YORK CompuServe

BOOKS WALTER KIRN

Chemistry Set

The talented creator of 'Trainspotting' returns to publand's trenches, mining a new substance—Ecstasy—to further the drug-lit genre. But the dope's not quite up to snuff.

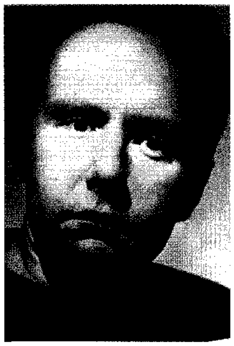
Irvine Welsh's three new novellas offer sex, drugs, and sports. But what's he *really* pushing?

Ecstacy
BY IRVINE WELSH
W. W. Norton; 276 pages; $13

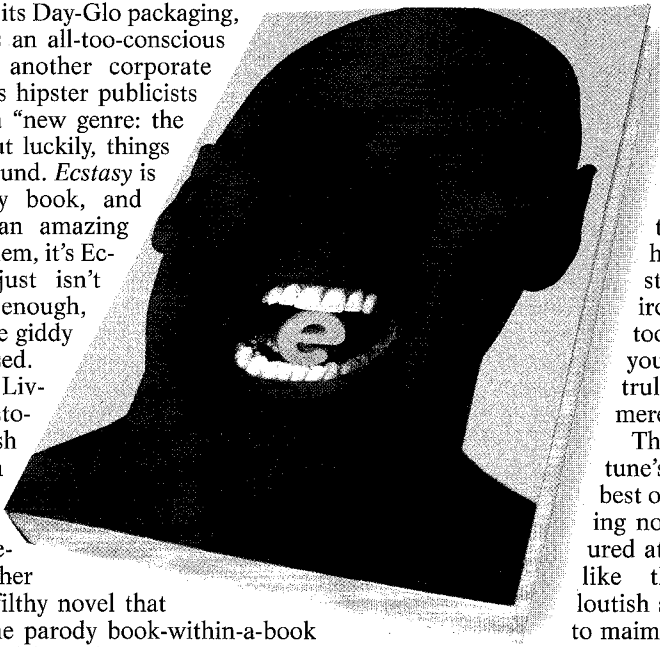
WHAT IF IT TURNS OUT THAT DRUG CULTURE *is* culture? That literature, when you boil it down, is chemical? Take away Balzac's coffee, Faulkner's bourbon, or Kerouac's pep pills, and what would you have left? We'll never know. Separated from their drugs of choice, certain writers and movements make little sense. And the equation works the other way, too: Opium without De Quincey, and heroin without Burroughs, are just strong cough suppressants. Cocktails without Fitzgerald are just sweet drinks. Of course, not every substance finds its genius (airplane glue remains unclaimed), and not every genius finds his substance (I think of Norman Mailer, for some reason).

Ecstasy, the drug, is now the book—a collection of three novellas by Irvine Welsh, the British writer whose first novel, *Trainspotting,* inspired this summer's movie. From its title to its Day-Glo packaging, the book comes off as an all-too-conscious attempt to style yet another corporate youthquake. Welsh, his hipster publicists babble, has invented a "new genre: the chemical romance," but luckily, things aren't as bad as they sound. *Ecstasy* is an uneven but funny book, and Welsh is, at times, an amazing writer. If there's a problem, it's Ecstasy, the drug. It just isn't strange or profound enough, somehow, to inspire the giddy new cult being advertised.

"Lorraine Goes to Livingston," the opening story, is a lurid, cartoonish trifle. A dirty joke. An invalid romance writer learns of her parasite husband's secret sex life and takes her revenge by writing a filthy novel that scuttles her career. The parody book-within-a-book brims with buggery and bestiality done up in stuffy Victorian prose: "Harcourt had instructed the men to make appropriate adjustments until the anal orifices of the three creatures were positioned at a similar height lined up to meet Denby's engorged member." This is revue-sketch humor, standard issue, and young British writers never tire of it. The story of Freddy, a necrophiliac talk-show host, runs alongside the main event, then predictably converges with it. Sex on slabs is always good for laughs, but so are banana-peel mishaps. Despite a nice scene of sleazy bonhomie between two gentlemen sex-shop patrons, the story reads like a compulsory sequence in the Angry Young British Satirist Competition.



Somewhere along the way in the story, Welsh trots out his Ecstasy philosophy, putting it into the mouth of a young raver: "Political sloganeering and posturing meant nothing; you had to celebrate the joy of life in all of those grey forces and dead spirits who controlled everything, who fucked with your head and livelihood anyways, if you weren't one of them." In context, this manifesto seems oddly earnest, not to mention stale. Welsh bangs the drum of clubland radicalism over and over throughout the book, but it makes a dull thump every time. We've heard these claims before; Kerouac made them for Benzedrine and bebop, as has every stoned romantic since. Surely Welsh knows the long and troubled history of Chemical Liberation Theology—and yet he gives us its orthodoxies straight, without a hint of irony or wisdom. He seems too smart for this. It makes you wonder whether he's truly behind this stuff or is merely selling something.



The second novella, "Fortune's Always Hiding," is the best of the lot, because it's selling nothing. A woman, disfigured at birth by a drug not unlike thalidomide, enlists a loutish soccer thug named Dave to maim the drug's inventor. The far-fetched plot is unnecessary, a gimmick. What makes the story is its abject realism. The beer-swilling, queer-bashing, sports-obsessed Dave is a fascist demon of the streets, truly terrifying. At night he lurches from pub to pub, head-butting strangers, raging at his mates, and stewing over the fortunes of the home team. Welsh, a master of British working-class dialect, plugs us into Dave's psyche through his mouth. The scene where he picks up and

Photograph: top, Robert Clifford; bottom, Wayne Simpson.

batters a young hustler is despicably brilliant, a blast of oral gore. Dave's amoral verbal energy carries you away despite yourself. Mostly, it's a torrent of obscenity, but at moments his vulgar eloquence is touching, as when he praises his crippled girlfriend's beauty: "I felt like I was wasting time whenever I wasn't looking at her face."

This novella is a horrific little breakthrough. Dave, for whom Margaret Thatcher is "old Maggie," has swallowed all the capitalist poisons and learned to metabolize them as stimulants. He's negative proof of Welsh's rebellious doctrines, a victim of the system turned predator. He doesn't understand himself, but we do.

The book's closing story, "The Undefeated," is an experimental fairy tale of love among the druggies. (The experiment is to bring back sixties "zaniness" with a knowing contemporary touch.) Lloyd is a house-music D.J. and a bum for whom the chemical is the political. For him, human beings are "collective fucking animals" who "need to be together and have a good time." Lloyd's enemies are "government cunts" who want kids like him "tae stay in wee boxes and devote their worthless lives tae rearing the next generation of factory fodder." When Lloyd isn't railing against the faceless state, he's stumbling around the streets of Edinburgh, lit on psychedelics. Welsh plays Lloyd's confusion for pathetic comedy, coming up with the finest, most weirdly accurate LSD scene that I've ever read: "Ah hate pishing on acid because you never feel like your finished and the distortion of time makes you feel like you've been pishing longer than you have and it gets boring . . ."

Lloyd's inspired, fractured drugalogue—much of it spent in frantic self-calming exercises—is just one track of this two-track story. The other belongs to Heather, a young housewife whose consciousness has not yet been expanded. She moans to her diary about her husband, Hugh, a suffocating Tory dolt who no longer resembles the working-class firebrand Heather fell in love with back in college. When Heather gathers her courage and drops Ecstasy, everything changes, though, and Hugh is history. Welsh writes: "It was like I knew everybody . . . We shared an insight and an intimacy that nobody who hadn't done this in this environment could ever know about. It was like we were all together in our own world, a world far away from hate and fear."

With her dormant self-esteem restored, Heather spreads her psychedelic wings. It's a hackneyed feminist awakening circa the early seventies, and hardly a match for Lloyd's bewildered musings. Welsh the blissy evangelist doesn't cut it; he's better at characters who are burning out. ■

osteoarthritis? fibromyalgia? **rheumatoid arthritis?**

Lyme disease? **ankylosing spondylitis?** scleroderma? **gout?** systemic lupus erythematosus?

"YOU HAVE ARTHRITIS" IS NOT A DIAGNOSIS

You've been told you have arthritis. But do you know what type of arthritis?

There are more than 100 arthritis-related diseases. A doctor usually can tell you what type of arthritis you have based on your symptoms and a physical exam.

Each type of arthritis requires a specific treatment program. If not treated properly, any type of arthritis can cause increased pain and limit your activities.

Ask your doctor what type of arthritis you have or contact your local Arthritis Foundation chapter for a list of arthritis specialists. To find the chapter nearest you, call toll free **1-800-283-7800**.

Your Source for Help and Hope®

ARTHRITIS FOUNDATION®

©1994 by the Arthritis Foundation

Lyme disease? **ankylosing spondylitis?** scleroderma? **gout?** systemic lupus erythematosus?

osteoarthritis? fibromyalgia? **rheumatoid arthritis?**

HAVE YOU GOT A SECRET?
(Alcohol or Addiction Problem?)

Are you unable to get help because it will affect your privacy, professional life or insurance? Call us now for ***CONFIDENTIAL***, affordable, individualized, inpatient help. We are pioneers in the Addiction field, with a 35 year successful history. Fully licensed and JCAHO Accredited.

COMPLETE CONFIDENTIALITY ASSURED

(If you ***THINK*** you have a problem you probably do.) Break the addiction cycle ***NOW.***
Call us for your personal assessment--ask for ***Confidential Admissions***

VERITAS VILLA INC.
RR 2 BOX 415 KERHONKSON NEW YORK 12446
Call 914-626-3555 Fax 914-626-0035
email: Vervilla@aol.com
Internet: http://www.meridian.com.com/veritas
Only 2 hours from New York City. We accept credit cards, cash, self-pay or insurance (pre-certified).

THEATER JOHN SIMON

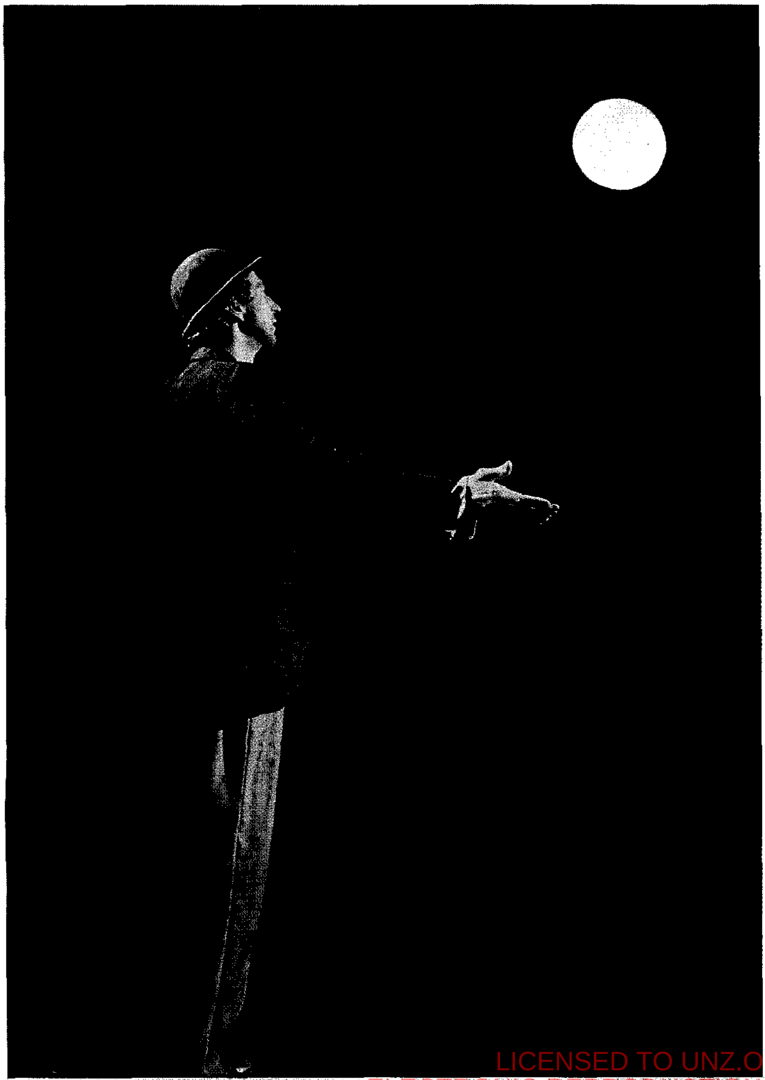
The Master's Epitaph

Lincoln Center presents the complete Beckett with an Irish lilt—and only a hint of politics—for theatergoers lucky enough to get in.

UNDER THE UNASSUMING SURFACE, THE FOUR great initial plays of Samuel Beckett embrace the fundamental themes of existence and, like no others in English since Shakespeare's, wrestle them to the ground. For each of mankind's major defeats—by faith, love, society, and mortality—Beckett conjures up a tremendous theatrical master image that, supported by subsidiary images and dialogue, achieves a reduction to the absurd.

Yet this tragic vision is endured with smiles, laughter, and poetry. His epitaphs for humanity are concise, lyrical, and memorable, like the magisterial funerary epigrams of *The Greek Anthology,* making this Irish heir to Shakespeare also kin to the poet Callimachus. The later plays, by comparison—whatever their minimalist virtues—are anticlimactic, as if *King Lear* were followed by *Titus Andronicus.*

Art of darkness: Barry McGovern as Vladimir in *Waiting for Godot.*



It was a splendid idea for Lincoln Center to import a revival of **The Beckett Festival** from Dublin's Gate Theatre. Here, if you were lucky enough to get in, you could enjoy a fine overview of Beckett's entire theatrical *oeuvre,* nineteen works in all. I myself write this after seeing three of the four supreme plays, with *Endgame* yet to come. In her revelatory book about his formative years, *The World of Samuel Beckett, 1906–1946,* Lois Gordon refers to S.B. as "the man who would create the definitive literary forms of our time." I would merely substitute "characteristic" for "definitive" and say amen. The man who married Kafka to Joyce pretty much did it all.

More radiantly than ever, *Waiting for Godot,* that lapidary masterpiece, seems to contain within it the seeds of works to come. The two tramps whiling away their endless stationary wait for the mysterious and perhaps imaginary Godot foreshadow not only subsequent Beckett characters but also the people and situations in Stoppard, Pinter, Albee, Mamet, and countless others to follow.

Vladimir (Didi) and Estragon (Gogo) are archetypes but are given all-too-human form. Vaudeville comics as well as doomed mortals, they epitomize respectively the intellectual and the common man. Didi's chief problems center on his penis, the cerebral fellow's Achilles' heel; Gogo's, on his feet and shoes, the workingman's, let's say, Achilles' foot. The one's main trouble is on the sensory-sensual plane; the other's undoing is the tiredness and constriction that subverts spiritual evolution. Each, however reluctantly, needs the other. So, in their way, do Pozzo and Lucky, the master and slave, who pass by on consecutive days with their roles all but reversed yet scarcely making a difference. They are the upper class and underclass locked in fruitless conflict. And there is also the little boy with messages from Godot that may be mere products of childish fancy, if not something worse.

In his program note, Gerry Dukes correctly stresses Beckett's efforts to "generalize" the play, to set it "wherever you happen to be" in a stripped-down, desolate landscape. Walter Asmus, the German director who has worked with Beckett, has here been seduced into making Didi and Pogo liltingly Irish, and Pozzo aristocratically English, thereby giving the play a sociopolitical specificity Beckett labored to avoid. Otherwise, the looks, rhythms, and acting leave little to be desired.

Barry McGovern's Didi and Johnny Murphy's Gogo are as neatly differentiated individuals as they are a compelling comic symbiosis. They fill up the large, near-empty stage with their bustling existences that tragicomically crumble under the load of all that emptiness. They make you laugh without letting you forget that the closest sound to a guffaw is a sob. Much the same goes for Alan Stanford and Stephen Brennan as Pozzo and Lucky, although the towering Stanford's Oxonian snuffle may be a mite too broad. All four combine to convey

Photograph by Tom Lawlor.

lives that, whether they head for the vacuity of the scenery or the congestion of the auditorium, will come to nothing. Godot, who is God, will never show.

THINGS FARE LESS WELL WITH *HAPPY DAYS,* where Rosaleen Linehan, accomplished actress though she is, lets down the heroine, Winnie—buried to her waist in Act One, to her neck in Act Two. Here is the middle-aged wife trapped in her marriage to Willie, ex-lover turned mentally estranged and physically enfeebled spouse, who inhabits a hole on the other side of the sandstone in which Winnie is stuck. When visible at all, he reads and occasionally quotes from the paper, barely and smugly responding to Winnie's attempts at conversation. In the end, he undertakes a maneuver whose ambiguity leaves both Winnie and us with a crushingly unanswered question.

The superb Winnies I have seen—Ruth White, Madeleine Renaud, Irene Worth—all conveyed the spontaneously mindless babble of the heroine, her cheerful and then cheerless resignation with a mettlesome benightedness her sole support. The games she invents for herself, the gallantly time-killing stratagems and broken recollections of poetry and romance, pass the days she calls happy as she sinks ever deeper into helplessness.

Those earlier Winnies were sublime in their basic frivolity that wrested consolation from sand and stone, engulfment and indifference. Miss Linehan—with the indubitable collusion of her famous director, Kerel Reisz—gives us a rather more actorish, sophisticated, almost glamorous Winnie, too well endowed for a mere Everywoman. Her line readings are too cannily artful, her resources replenished by some Swiss bank account of the soul. In the small, foolproof part of Willie, Barry McGovern is fine. So much, in any case, for marital bliss.

IN *KRAPP'S LAST TAPE,* AN OLD MAN LISTENS to autobiographical recordings, his annual account of each bygone year. The play is about senescence, loneliness, the uselessness of living in the past, with perhaps a sideswipe at the blessings of technology. The memories evoked are filial, amatory, and literary, but all meager and unsustaining. Forty minutes of futility, then, with small pleasures in food, drink, and the sound of words.

Krapp, at 69, listens to the tape memorializing his 39th year. Significantly, he remarks, "Hard to believe I was ever as bad as that"—even though this was when he made summer love with his girl in a boat and sold seventeen copies of his book, on which he proudly commented, "Getting known." Yet about this and other banner years, he concludes, "No, I wouldn't want them back." Now he revels in stretching out a word: "*Spooool,*" which he calls the "happiest moment of the past half-million."

David Kelly, who created this role at the 1959 Irish premiere, is reprising it 37 years later: I wonder what goes through *his* head. His young voice on the spool sounds wonderfully brash, but he may be a little too senile as the 69er, whose anger on looking back—"Once wasn't enough for you?"—seems not borne out by the performance. "The fire in me now" may not demand a conflagration, but at least a few more sparks.

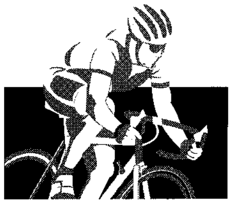
"UNFORTUNATELY FOR GERTRUDE STEIN, words have meanings," summed up Harry Levin, my late teacher. This judgment is corroborated by **Four Saints in Three Acts,** Virgil Thomson's opera on Stein's text, revived 64 years after its premiere. I say text rather than libretto because it took the painter Maurice Grosser's effort in 1934 to give what is at best arrant word-mongering and at worst arrogant nonsense some semblance of theatrical shape. Robert Wilson has, instead, superimposed his own concepts of staging and choreography, costuming and delivery, to reach the absolute zero of meaning. (See also "Classical Music" on page 52.)

Music, able to make song out of wordless vocalizing, is only slightly disadvantaged by arbitrary verbiage. So Thomson took Stein's pseudo-naïve fantasies about Spain and his own Kansas City Baptist childhood notions of saints and wove them into waltzes and marches, hymn tunes and recitative ranging from the innocuous to the ingratiating. But Wilson's fantasies—those of a demented interior decorator combined with those of an indulged 5-year-old—result in layered anarchy. Saint Teresa of Avila and the other saints are lost in a zoo of cardboard animals, clowns, and transvestites, to the delight of an audience that mistakes pose for achievement.

"The scenarist believes that any practicable interpretation of the text is legitimate," Maurice Grosser wrote, but I doubt if he would have approved of making Grosser grosser yet. Some passages now get surtitles, others don't. The male saints are in female drag. The male narrator is half in a tux, half in wolf's clothing. The female narrator gesticulates as if suffering from Tourette's syndrome. Spain is nowhere in evidence. But the orchestra under Dennis Russell Davies sounds good, as does the Houston Grand Opera chorus. The singing was decent, though I have heard Ashley Putnam—who plays Saint Theresa I—sound better; as Saint Ignatius, Sanford Sylvan is commanding even in mountebank's costume.

In a letter of 1933, Thomson, who was orchestrating *Saints,* wrote Aaron Copland, "I only hope it sounds like I hope it sounds." I think he got his wish: The sound is mostly sound; it is the sense that's unsound. ■

300 Miles
3,600 Riders
Boston to New York
September 5-8, 1996

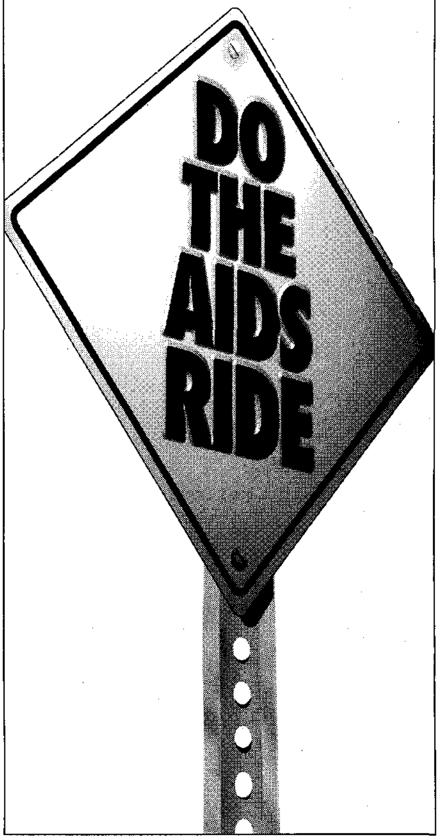


Boston→New York
AIDS Ride℠ 2
PRESENTED BY
Tanqueray®
BENEFITING
CHP COMMUNITY HEALTH PROJECT
Lesbian & Gay Community Services Center

Sponsored By
BANANA REPUBLIC
POZ Magazine
USAir/USAir Shuttle
HX Magazine
Crunch Fitness

Riders • Volunteers • Crew
Donations To The Cause
Space is limited. Call now for a free full-color brochure.
(212) 242-RIDE

Created and Produced by Pallotta & Associates, Inc., Los Angeles



CLASSICAL MUSIC **PETER G. DAVIS**

A Dud Is a Dud Is a Dud

'Four Saints in Three Acts' is done in by Robert Wilson's self-indulgences; at Lincoln Center's festival, Beethoven's sweaty struggles to get his only opera right.

Turkey on the grass, alas: *Four Saints in Three Acts* at the State Theater.

NO AMBITIOUS SUMMER MUSIC FESTIVAL CAN DO without opera, and on that front, the new enterprise at Lincoln Center has begun modestly but imaginatively. American opera is not rich in masterpieces, but the 1934 Gertrude Stein–Virgil Thomson collaboration, **Four Saints in Three Acts,** is generally reckoned to be one, although the country's two largest companies—the Metropolitan and New York City Opera—have paid scant attention to it. Even at that, the work has turned up with some frequency on other local stages over the past 60 years, so the Robert Wilson production conducted by Dennis Russell Davies, first performed in Houston last winter and recently seen at the State Theater, hardly introduced a novelty (Festival advertising enigmatically announced a "New York Premiere"). On the other hand, of the half-dozen or so presentations I've seen, none has been conceived in ways that so self-consciously make us aware of the opera's status as an avant-garde classic. (For another take, see "Theater" on page 50.)

That said, the production is completely at odds with *Four Saints*'s wit, humanity, and innocent spirit. Wilson has produced one of his typically striking but humorless and chilly visual abstractions that can be effective when applied to the right new work but seem merely arbitrary when forced on a familiar piece. For years, directors have spun variations on the original scenario devised for the world premiere by Maurice Grosser, a series of artless tableaux depicting Stein's happy community of free-associating Spanish saints and illustrating John Cage's wise observation about the piece: that it represents a "world in which the matter-of-fact and the irrational are one, where mirth and metaphysics beget comedy." A Mannes Opera Ensemble production three years ago, staged in a church by the late Paul C. Echols, took a delightfully different take on the opera, but one that also would have pleased Cage. Echols placed the action in a Sunday-school country retreat, a harmonious environment where all are welcome and the "saints" in residence are pictured as young people of various ethnicities, contemporary types, and sexual orientations, all learning how to get along. It was an uplifting conception, as well as reminding us that Stein and Thomson, as gay Americans, were themselves adjusting to early-twentieth-century social mores.

Wilson suggested that element none too subtly with a chorus in floor-length gowns, although the men looked more like clumsy cross-dressers than contented androgynous spirits. Otherwise, the characters moved about with polite formality and struck statuesque poses that conveyed nothing in particular. Mostly, we were invited to contemplate a series of Wilsonian images, beginning with a flock of inflatable fuzzy sheep that rise heavenward on wires, an effect that might have worked better in Bernstein's *Candide.* At least the sheep had a certain charm, which was more than could be said for such distractions as acrobats gingerly walking over a huge cross beam and doing handstands, or six cardboard-cut-out giraffes that occasionally

(continued on page 56)

Photograph by Stephanie Berger.

TOBI TOBIAS

Natural Wonders

Merce Cunningham brings nature to the big city; out in the country, meanwhile, the Miami City Ballet celebrates urbanity.

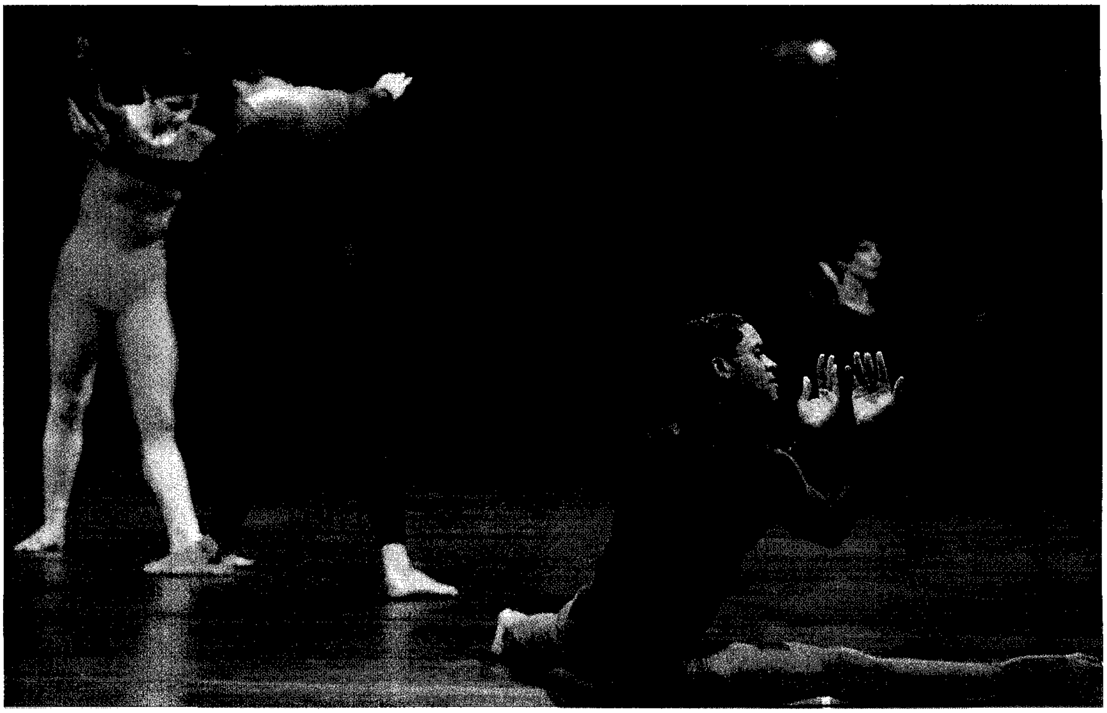
O*CEAN*, CONCEIVED BY **Merce Cunningham** AND his colleague of a half-century, the late John Cage, had its New York premiere as part of the ambitious Lincoln Center Festival 96, to great hoopla. Its unusual setting generated part of the excitement. Given in Damrosch Park, as the late summer evening darkened into night, it set fifteen of the Cunningham company's dancers (the boss didn't perform) on a low circular platform and surrounded them with concentric tiers of viewers who were themselves surrounded by 112 musicians. The city lay visible beyond this art-determined scene, framing it with the treetops of the park, the concrete high-rises of the neighborhood, and the roofs of buses and trucks cruising by.

The score for *Ocean* comprises two distinct elements that operate simultaneously. The live musicians ringing the performance space played Andrew Culver's implementation of Cage's original idea for the instrumental sound. Its structure—which leaves much opportunity to chance—is not evident to the ear; as described in the program notes, it remains opaque to the mathematically challenged. Down at dancer level, David Tudor, also fulfilling Cage's notion, masterminded an electronic manipulation of collected items dominated by noises of the deep—watery, creaturely sounds. The combination of the two elements establishes a soundscape that begins quietly and gradually intensifies, until the listener feels himself embedded in the vast natural world. The double score's relationship to the choreography is largely aleatoric, as is typical of Cunningham projects. The only strictly set element is the 90-minute duration of the performance, ticked away on video monitors so the audience can check its perception of elapsed time against objective reality and understand that "now" is here for an instant, then gone forever.

Considered as an isolated element, Cunningham's choreography is unfortunately not as rewarding as the overall ambience of the event. Although the master reportedly reveled in the circular setup—"Now all my other dances look flat to me," he has told the press—I think it defeated him. For me, he operates most authoritatively and inventively in the conventional rectangle of a theater stage, where his superb dancers look like God's minions, continually partitioning and reshaping space as if they were assigned to sculpt an ever-changing universe.

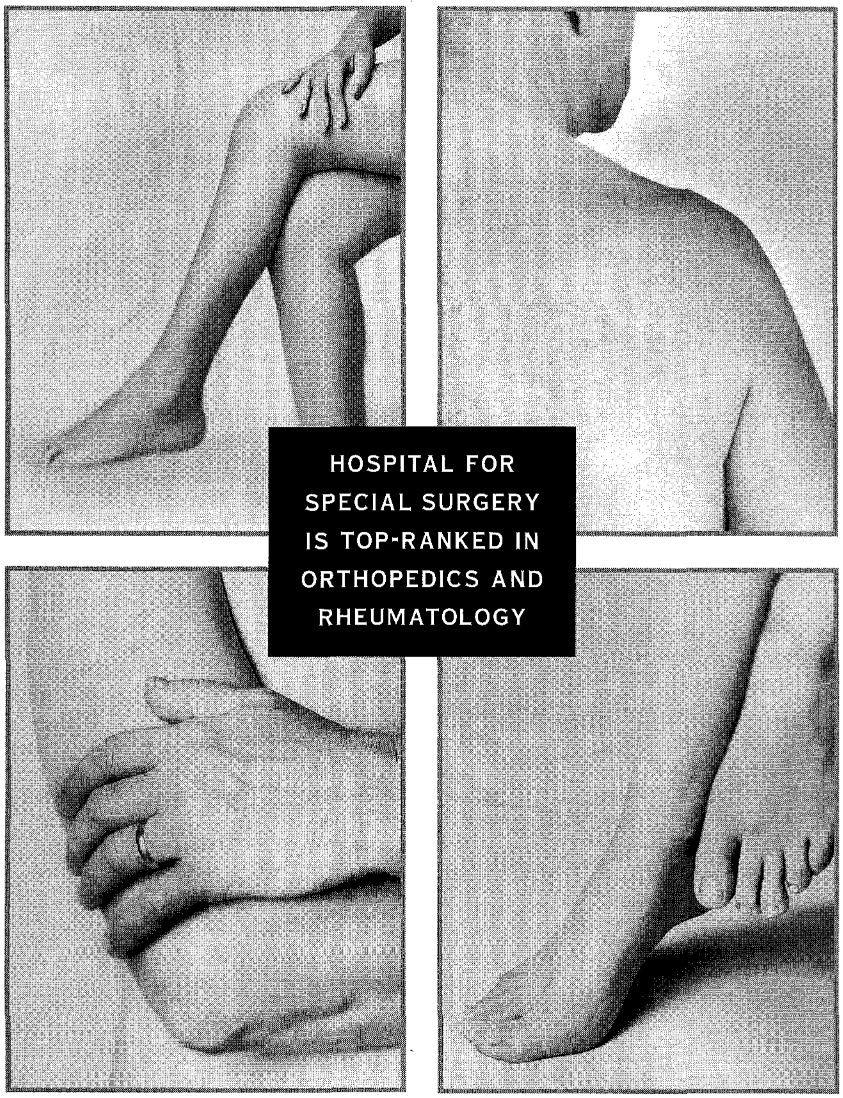
It would be impossible, though, for Cunningham to make a dance devoid of wonderful happenings. In the many still moments of *Ocean*'s solos and duets, the dancers acquire the immanence of archaic religious sculpture. Brief passages of wildness in the group sections aptly suggest nature's habit of periodically running amok. Fascinating motifs about relationships abound, centering on intimacies that are as much patient observation as intense physical contact. Interestingly, throughout the piece, the space never becomes a void; no one leaves until a replacement or several have arrived to continue the dance in a new way. Given the climate of death in which we're living and Cunningham's loss of Cage, this phenomenon is reassuring.

WHILE CUNNINGHAM WAS INVOKING NATURE IN THE HEART of the city, the **Miami City Ballet** appeared at the Jacob's Pillow Dance Festival in Massachusetts—vast greenery! barnlike architecture! sweet-scented air! bear warnings!—with an all-Balanchine-set-to-Stravinsky program, the acme of urban sophistication. It should be said at the outset that the Ted Shawn Theatre is inap-



Underwater moonlight: Merce Cunningham's dancers perform *Ocean*.

Photograph by Stephanie Berger.



MOVEMENT CAN
BE PAINLESS AGAIN

HOSPITAL FOR
SPECIAL SURGERY
IS TOP-RANKED IN
ORTHOPEDICS AND
RHEUMATOLOGY

HOSPITAL
FOR
SPECIAL
SURGERY

SPECIALISTS
IN MOBILITY

If you suffer from a joint, bone or muscle problem,

CALL

212.606.1555
535 East 70th St., New York City

In Westchester call:
914.949.4999
Burke Rehab. Hospital, 785 Mamaroneck Ave., White Plains, NY

On Long Island call:
516.423.4090
33 Walt Whitman Road, Huntington, L.I., Suite 200

Outside New York, please call 1.800.854.0071. Affiliated with Cornell University Medical College

propriate to the grandeur of *Apollo, Agon,* and *Rubies,* given its modest size, rustic style, and inability to accommodate a live orchestra or reproduce the sound of one pristinely. Even so, the stagings of the choreography and the performances upheld the reputation of the company—under the impassioned leadership of Edward Villella—for maintaining the Balanchine legacy in form and spirit.

The most vibrant of the current productions is *Agon,* recently set by Susanne Farrell. Her velvety power and her driving commitment to give movement its full dimension—qualities Balanchine enhanced and cherished in his years with her—mark it throughout. This is not to say that the dancers look like diminished versions of Farrell; rather, they appear to be men and women inspired by her principles to extend themselves as athletes and artists. Of this staging's several beauties, the most gratifying and significant is the lively correctness of its timing: The intricate, erratic rhythms of the music and the choreography made in response to it are securely embedded in the dancers' bodies, not merely in their minds.

Rubies reveals a similar awareness of phrasing, but some of its edge has understandably been lost since the company's ballet mistress Eve Lawson restaged it after Patricia McBride mounted it on MCB in 1990. (McBride and Villella originated the leading roles.) Just now, the most memorable aspect of the production is seeing in the Villella role a dancer new to the company and one of the finest men ever to grace its roster. Eric Quilleré is swift, light, well trained (Paris Opéra Ballet), and witty. Villella had the sense and restraint to let the young man perform the role in accordance with his own gifts and not to impose the unforgettable Villella quality of raw, dark power barely held in check.

The MCB's reading of *Apollo* (given in the original version, opening with the birth scene and culminating in the ascent to Heaven) is notable for the loving attention the dancers pay to their characters. The steps of this ballet may be executed more suavely by world-class companies, but it has become rare to see the belief and feeling that is evident in this rendition, especially in the growth of Apollo from newborn to adolescent to young man to god, and in the tenderness of the three Muses toward him. Typical of MCB stagings, this one is also extremely conscientious about choreographic text. There's no sloughing off or concealing the difficult bits. This honest rigor, admirable in itself and essential to the ongoing life of Balanchine's work, emphasizes the thrilling extremes to which Balanchine could push the classical tradition. *Apollo* was a shocker at its creation in 1928, and it remains instructively startling today. ■

TELEVISION JOHN LEONARD

Bandit King

HBO's flashy, tabloidy 'Gotti' provides no sweeping, Scorsese-esque message. Still, one can't help but wonder why we continue to romanticize a bunch of big, mean felons.

WHAT A NEW YORK STORY: “FROM A COCKROACH tenement to the cover of *Time* magazine,” says one of the wiseguys in **Gotti** (Saturday, August 17, and other dates; 9 to 11 P.M.; HBO). Or, as the Dapper Don himself liked to imagine this pilgrim's progress: from policy slips and asbestos removal to “the King of the Volcano.” Like organized religion—and the military, the trade-union movement, professional sports—organized crime is a launching pad for the upwardly mobile, an agency of levitation. (Who needs welfare, anyway?) Through the medium of dirty money, a deserving boy can grow up into a $2,000 suit. (“The man dresses better than Cuomo,” another thug complains.) Sure, he has to whack some bums along the way. But they were skimming, or they'd ratted, or maybe, like Big Paulie Castellano, they'd sold out the warrior code of the street for the bottom line of the CPA. Wiseguys always talk about “remembering where you came from,” as if they'd arrived anywhere, as if a storefront social club were a Winter Palace and the federal pen an exile to Egypt.

Gotti is fast and splashy, lean and mean—more tabloid flashbulbs and nightly-news TV sound bites than Jacobean revenge play, like Scorsese's *GoodFellas* with John telling the jokes. Not for director Robert Harmon and teleplaywright Vincent Patrick any of Francis Ford Coppola's sweet tooth for wounded lyricism, glad eye on imperial-purple corruption or tragic-realist swooning. There's none of that bloodstained-doge-in-a-Renaissance-city-state here, nor any Primal Sicilian Crime-Scene Creation Myth, not even Las Vegas glitz. Gotti's Mafia is for the boroughs—Queens, home of our hero; or Brooklyn, where most of the porn comes from—and all about meat, fish, cement, garbage, nightclubs, loan-sharking, and demolition instead of showbiz. No drugs, of course; it's a convention of these entertainments that the mobster we're supposed to care about has a scruple against dealing drugs and especially doesn't trust cokeheads, who are probably Latin American.

As Don John, Armand Assante moves like a college wrestler and looks like a hammerhead shark and is mightily annoyed at cigarette smoke in his face. As Carlo Gambino's emphysematous underboss and young John's mentor, Neil Dellacroce, Anthony Quinn grumbles through a good-soldier/surrogate-father role that mainly requires of him reiterated bromides about following orders and obeying rules: *Capisce?* As Sammy “the Bull” Gravano, who ratted out Gotti after listening to the buggy tape on which the King of the Volcano contemplated whacking him, William Forsythe is a heat-seeking missile, a wonder of conscienceless menace. (He also looks twelve times as intelligent as the Sammy we saw on the local news, just as the patter in Mafia novels and movies is always smarter than anything the Feds actually hear on a wiretap. If the real wiseguys were half as bright as the popular culture wants them to be, they would have muscled Microsoft, and looted all the savings and loans before the amateurs got a chance.) It took me a while to figure out that Al Waxman, who plays Bruce Cutler, Attorney to the Crime Czars, was so familiar because he used to be NYPD lieutenant Bert Samuels, who told Cagney and Lacey what to do every week on CBS. I liked Cutler better when Don Rickles played him in *Innocent Blood,* the 1992 John Landis black comedy.

What can it mean, the culture's continuing enthusiasm for these iconic bloodsuckers, not only as embodied in a cable-TV Gotti but in Mario Puzo's new best-seller, and the *Godfather* reruns on CBS during the first week of the Olympics, and Rudy's Gulf War smart-bombing of the traditional Mafia Fourth of July fireworks show? There was a *Rockford Files* repeat the other afternoon on WLIG Channel 55—like so many *Rockfords*, involving the mob. It took James Garner most of the hour to figure out that the mob was responsible for the murder of a comedian be-

Happier days: Armand Assante (right) as John Gotti embraces Al Waxman as Bruce Cutler.

Photograph by Bruce Macaulay/HBO.

cause the comedian had been having a homosexual affair with the son of a mob boss. Confronted by his outraged capo father, the son with chilling dignity explained that he'd felt this way about men since age 17, and had even tried to talk about his feelings to a father who refused to listen. The son also pointed out that considering the deplorable nature of the family business, putting on high moral airs about anything was a bit thick. So the father ordered the son shot, too. Put this together with all the terrible things that happen to Diane Keaton and Michelle Pfeiffer when they marry into the mob, and you have to wonder at the bounce-spin on our thug lust.

Is it nostalgic? (Once upon a time in the inner city, you could listen to Sinatra instead of hip-hop.) An aspect of the family-values craze? (Like the House of Atreus, the Brothers Karamazov, and Charlie Manson.) A recovered memory of, and a repressed longing for, nineteenth-century sociology? (Social Darwinism.) Angry White Male Backlash and Machismo Rubbish? (Armand as John tells us on his way to serve his life sentence at Marion without possibility of parole that he can suck it up, take a fall, do the time, and not break, rat, or roll, because "you don't betray who you are," and he's a man of honor. He also tells us America will miss the Gambinos and the Colombos and the Genoveses when it wakes up to smell the riffraff who have seized our streets.)

Maybe we go on romanticizing wiseguys because the popular culture of Late Capitalism needs its Hobsbawmian social bandits—its Dick Turpins, Rob Roys, and Pancho Villas; the gaudy Cartouche and an Opportune Rain Sung Chiang. In *Gotti,* John hates Paul Castellano because Paul, he says, has the soul of an accountant and cares only about the "bottom line." For much the same reason, "Dutch" Schultz, in E. L. Doctorow's book *Billy Bathgate,* hated Lucky Luciano. Dutch represented capitalism in its first stages of primitive accumulation, by extortion, murder, and the numbers racket. He lacked Lucky's corporate vision. He would perish from his failure to evolve into the higher, monopolistic forms of gangsterism. William Kennedy, in his novel *Legs,* seems to have appreciated some of these same "urban outlaw" qualities in Jack Diamond. In high literature as well as low, our romance with money needs a human face. Gangsters also show up quite often in the pages of Saul Bellow, as Technicolor creatures of spontaneous combustion and fast-talking reality principles. Maybe John Gotti imagined himself to be—and maybe the downsized culture likewise needed him to be—a Jay Gatsby. But the banks long ago foreclosed on the green light at the end of Daisy's dock. And the Dapper Don, in his $2,000 suit, was just another killer pimp.

Peter G. Davis *continued from page 52*

bowed from the wings. There were also a few *hommages* to Grosser, including a puzzling vision of the Heavenly Mansion (Wotan's Valhalla?), which inexplicably catches fire just before the final curtain. On the whole, I've never seen a production that made less meaningful contact with the piece, although a fashionable audience pretended to adore it. The woman next to me glanced impatiently at her watch every five minutes and then cheered everyone to the skies.

The singers did not appear to be especially comfortable with either Stein's sublime nonsensicality or Thomson's Americana-songbook idiom, let alone Wilson's irrelevancies. Only Sanford Sylvan as Saint Ignatius really enjoyed himself, putting eloquence into every vocal and physical gesture. Ashley Putnam's opaque soprano lacked presence as St. Theresa I, Wilbur Pauley mugged shamelessly as Compère, and Marietta Simpson as Commère just seemed befuddled by it all. No one projected the words with any flavor, and the singers' bad diction was a disgrace. Thomson chose an all-black cast in 1934, and perhaps that tradition, or at least the rationale that fostered it, should be revived. As the composer commented at the time: "Not only could they enunciate and sing; they seemed to understand because they sang." The fact that it was thought necessary to nurse the audience along with supertitles seemed finally to indicate a complete lack of faith in the singers, the production, and the opera.

THE FESTIVAL'S OTHER MAJOR OPERATIC ATTRACTION was Beethoven's only work in the form. Of course **Fidelio** is a repertory piece the world over, but we seldom have back-to-back opportunities to compare the familiar 1814 edition with the composer's first attempts to hammer out the score in 1804 to 1806, when the opera was called *Leonore* after its heroine. John Eliot Gardiner has championed that version lately, and he brought it to Alice Tully Hall in a semi-staged performance directed by Annabel Arden and played by his period-instrument band, the Orchestre Révolutionnaire et Romantique.

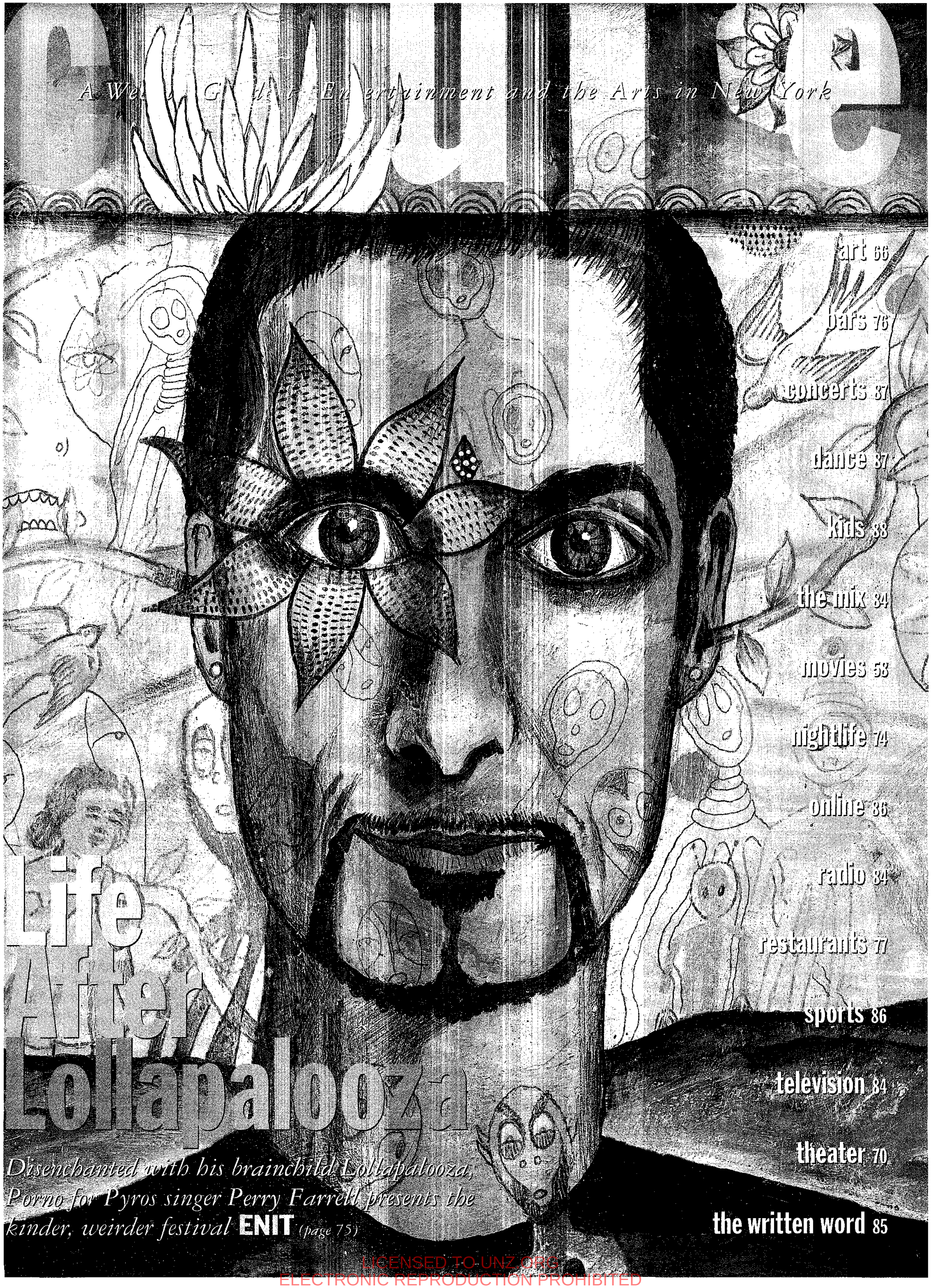
It was fascinating to hear, and not merely as a scholarly exercise meant for specialists' ears. *Leonore* and *Fidelio* naturally have much in common, but there are more differences between the two than, say, the various versions of Puccini's *Madama Butterfly* or even Verdi's much-revised *Don Carlo.* On the one hand, a listener is taken right inside the composer's workshop and shown just how much sweat as well as genius went into making these scores. There is scarcely a page that Beethoven did not rethink, and many of his changes are not just improvements but are among his most sublime inspirations, as Michael Steinberg points out in the wonderfully observant article that introduced the New York Philharmonic's performance of *Fidelio* in Avery Fisher Hall. And yet that hardly means *Leonore* should remain on the library shelf, superseded and unperformed. Gardiner even prefers it, finding nothing in the revision to compare with Beethoven's original emotional response to the material: a noble "rescue" plot in which Leonore, disguised as a man, takes a job in a state prison where her husband has been unjustly confined and risks her life to save him.

The driving theatrical energy of Gardiner's Beethoven worked better, for me at least, in *Leonore* than it had earlier in the Ninth Symphony and *Missa Solemnis,* while the sheer instrumental virtuosity and tonal precision of his orchestra was just as awesome. The idea of replacing the spoken dialogue with narration by an actor, Daniel Massey as a cartoon Beethoven, was the performance's only real miscalculation. Gardiner cites Wieland Wagner's famous 1955 *Fidelio* production as a precedent, but as I recall the effect there—a ghostly head floating in space and reminding a German audience that may have once forgotten it what love can accomplish in a dark world—was deadly serious. The cast was otherwise exemplary, with Hillevi Martinpelto a winning Leonore in command of every vocal challenge. She is basically a generous-voiced Mozart soprano, which is exactly the right sort of voice for the part—the custom of casting a dramatic Wagnerian Heldensoprano in the revised role will not do here, since the earlier music is consistently higher, more florid, and closer to Italian opera seria.

Perhaps Kurt Masur had been listening to Gardiner's in-your-face approach to Beethoven during the Festival and got a few ideas from it—his performance of *Fidelio* was unusually demonic for a conductor who is generally perceived as just a tad phlegmatic. But then, as a thoughtful 69-year-old musician who has spent much of his professional life in Dresden and Leipzig—particularly as a Beethoven specialist—Masur is bound to find a special resonance in this opera's musical and philosophical content. Beyond that, it was a treat just to hear Masur lead an opera in New York—may he preside over many more. As Leonore, Deborah Voigt showed signs of having thinned down her figure and fattened up her deluxe voice in preparation for what promises to be a very busy future in the heroic Wagner-Verdi-Strauss repertory. There were also reliable contributions from Gary Lakes (Florestan), Paul Plishka (Rocco), and Dominique Labelle (Marzelline), but the evening's exalted tone was created mostly by Beethoven and the man on the podium.

cue

A Weekly Guide to Entertainment and the Arts in New York



art 66
bars 76
concerts 87
dance 87
kids 88
the mix 84
movies 58
nightlife 74
online 86
radio 84
restaurants 77
sports 86
television 84
theater 70
the written word 85

Life After Lollapalooza

Disenchanted with his brainchild Lollapalooza, Porno for Pyros singer Perry Farrell presents the kinder, weirder festival **ENIT** *(page 75)*

movies

First-Run Movies for the Deaf . . . *Small Faces*

New Films

Adventures of Pinocchio—A live-action adaptation of the fairy tale with Jonathan Taylor Thomas as the marionette and Martin Landau as Gepetto. Directed by Steve Barron. (1 hr. 36 mins.; G) *Murray Hill Cinemas; Sutton; Lincoln Square; New Coliseum.*

Alaska—Two scrappy siblings take it upon themselves to search for their father when his plane goes down somewhere over Alaska. Directed by Fraser C. Heston. (1 hr. 44 mins.; PG). *Area theaters.*

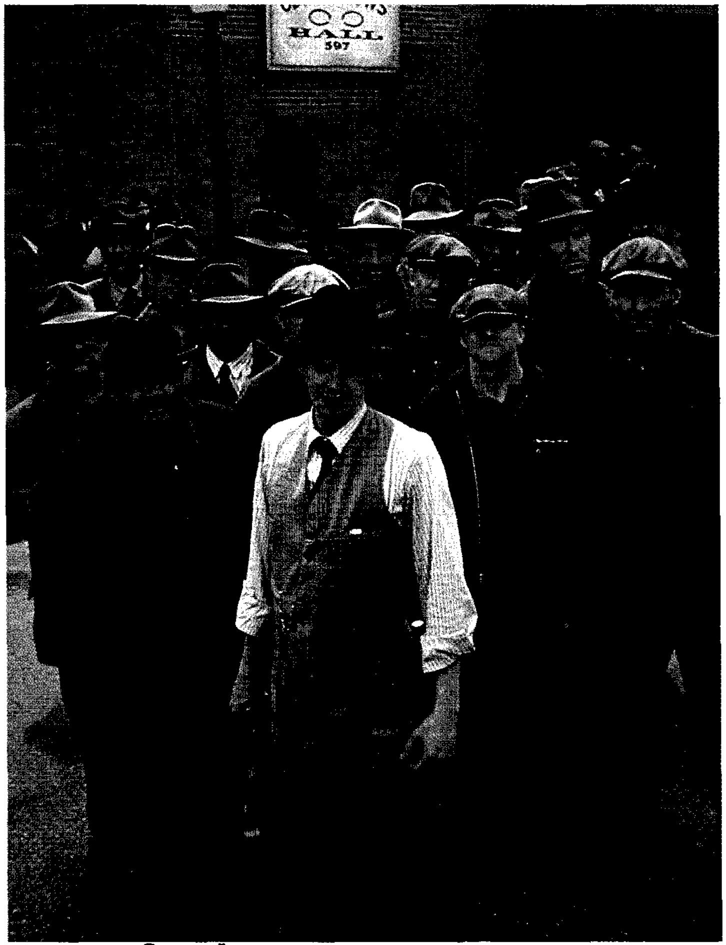
Basquiat—See David Denby, p. 46. (1 hr. 46 mins.; R) *Angelika Film Center; Eastside Playhouse.*

Bordello of Blood—*Tales From the Crypt* presents this schlock-horror story about a coven of L.A. vampires and the evangelist who hunts them. With Dennis Miller, Corey Feldman, and Angie Everheart. (1 hr. 27 mins.; R). *Area theaters.*

Carpool—A beleaguered ad exec and his young charges are carjacked by a would-be criminal in this comedy directed by Arthur Hiller. With David Paymer, Tom Arnold, and Rhea Perlman. (1 hr. 29 mins.; PG). *Area theaters.*

Celestial Clockwork—An aspiring opera singer moves to Paris, where she encounters a woman who continually tries to thwart her success. Directed by Fina Torres. (1 hr. 25 mins.; NR) *Quad Cinema; Carnegie Hall Cinema.*

Chain Reaction—Keanu Reeves stars as a scientist-in-training whose life is threatened when he discovers a cheap, effective method for harnessing energy. With Morgan Freeman. Directed by Andrew Davis. (1 hr. 40 mins.; PG-13) *Art Greenwich Twin; 34th Street Showplace; Chelsea; Criterion Center; 86th Street; First & 62nd St. Cinema; 84th Street Six; New Coliseum; Nova; Brooklyn Heights.*



Opening
Mob Mentality

The hardest-working hipster in show business—Steve Buscemi, center—stars in Robert Altman's swinging, Depression-era ensemble piece 'Kansas City' (opening August 16).

Cold Comfort Farm—John Schlesinger's latest is a funny but rather smug little movie based on Stella Gibbons's funny but smug little 1932 novel about an impoverished, well-brought-up girl, Flora (Kate Beckinsale), who goes to live with her dim, depressed relatives on a Sussex farm. Flora won't stand for anything but the best and most rational behavior, and the men and women on the farm are so abashed by her that they go along. The book is an implicit rebuke to the loamy novels of the early thirties influenced by D. H. Lawrence, with their sexy-peasant heroes who inflame well-born ladies. The sexy peasant here, played by Rufus Sewell, is thoroughly tamed—gelded, really. In all, life doesn't put up much of a fight. *Cold Comfort Farm* presents, without irony, a triumph of tidiness: Its wit is sarcastic, asexual, and finally more convenient and self-regarding than bracing. (Denby; 5/27/96) (1 hr. 50 mins.; PG) *New York Twin; Regency.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings online see the last page of this section.

★**Courage Under Fire**—Denzel Washington gives an intense, imploding performance as Lieutenant Colonel Nathaniel Serling, a Gulf War tank commander who gives an order at Al Bathra that accidentally destroys an American tank and kills the men inside—men from Serling's own company. But Serling is also a hero (we find out why later), and the Pentagon buries the friendly-fire incident. The colonel is given a lousy desk job: investigating whether servicemen nominated for medals actually deserve them. He becomes obsessed with the case of a Medevac-helicopter pilot, Captain Karen Walden (a convincing Meg Ryan), who died on the ground while trying to rescue some stranded soldiers. He becomes obsessed, we gradually realize, because he can't accept the lies that have been told about his own acts in the war. What is the truth about Karen Walden? Screenwriter Patrick Sheane Duncan and director Edward Zwick obviously took a good look at the familiar Kurosawa masterpiece *Rashomon*, in which the audience sees the same story—a rape and a possible murder in a forest—from the point of view of four different participants. Colonel Serling travels the country tracking down Walden's crew, and from the point of view of one man and then another, we see the helicopter go down. Did Walden maintain her authority? Or did she panic? Zwick stages the events again and again, with overlapping details—but significant and fascinating details. *Courage Under Fire* is a *Rashomon* with earnestness substituted for poetry, but it's still something to see. (Denby; 7/22/96) (1 hr. 56 mins.; R) *Waverly; Chelsea; Murray Hill Cinemas; Baronet/ Coronet; Criterion Center; Orpheum; 84th Street Six; Metro Cinema.*

★**Emma**—See David Denby, p. 47. (2 hrs.; PG) *Village Theatre VII; Chelsea; Beekman; Lincoln Square.*

Eraser—Arnold Schwarzenegger plays a man on the right side of the law—he guarantees the safety of the people in the witness-protection program—yet whether Arnold is "good" or "bad," whether he's the Terminator or the Eraser, he kills people by the dozen. That's his job: He produces corpses and explosions. In these summer thrillers, explosions and punches, like rum in fruit punch, produce a mild kind of high. None of the characters in these movies has anything more than one dimension, so the audience never feels the dread it used to when someone it identified with was placed in jeopardy. One comes away from *Eraser* sorely wondering if Hollywood has not caught itself in an endgame with no possible conclusion but declining interest and declining love. (Denby; 7/8/96) (1 hr. 55 mins.; R) *New York Twin.*

"CUE" COVER ILLUSTRATION BY CHRISTIAN CLAYTON

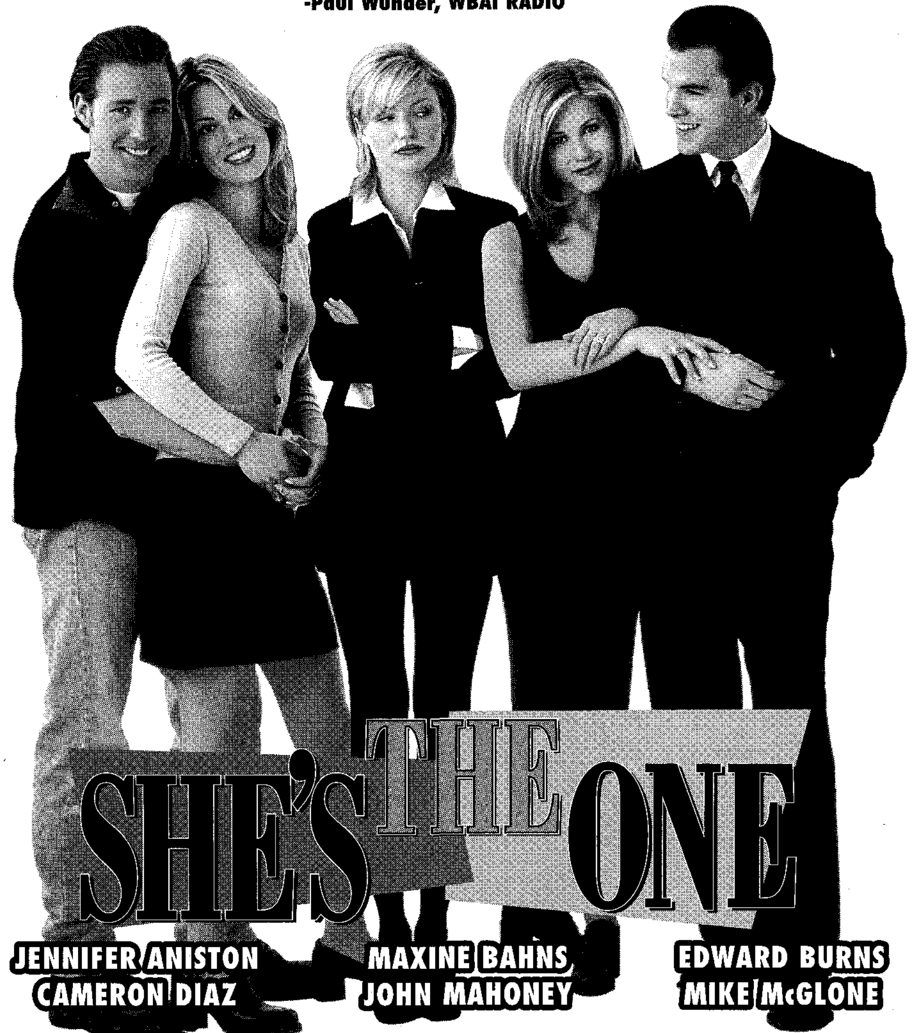
FROM THE DIRECTOR OF "THE BROTHERS McMULLEN" COMES A ROMANTIC COMEDY ABOUT TWO BROTHERS... AND THE ONE THING THAT CAME BETWEEN THEM.

"The Summer's Best Romantic Comedy!"

-Molly Mayock, GOOD DAY LOS ANGELES

"★★★★! Incredibly Funny. Brilliantly Written And Directed."

-Paul Wunder, WBAI RADIO



JENNIFER ANISTON
CAMERON DIAZ
MAXINE BAHNS
JOHN MAHONEY
EDWARD BURNS
MIKE McGLONE

Fox Searchlight Pictures Presents A Good Machine/Marlboro Road Gang Production In association with South Fork Pictures An Edward Burns Film "SHE'S THE ONE" Music by Tom Petty Costume Designer Susan Lyall Editor Susan Graef Production Designer William Barclay Director of Photography Frank Prinzi Line Producer Alysse Bezabler Co-Executive Producer John Sloss Executive Producers Robert Redford Michael Nozik Produced by Ted Hope James Schamus and Edward Burns Written and Directed by Edward Burns

R RESTRICTED

DOLBY DIGITAL

Original Soundtrack Available On Records CD'S & Cassettes

©1996 Twentieth Century Fox
Released by Twentieth Century Fox

FOX SEARCHLIGHT

STARTS AUGUST 23RD!

ORIGINAL SONGS AND SCORE BY TOM PETTY

FOX SEARCHLIGHT PICTURES
&
NEW YORK MAGAZINE
&
EXPRESS

Invite You And A Guest To A Special Advance Screening Of

SHE'S THE ONE

On Tuesday, August 20th At 7:00 p.m.

Bring This Ad To Pick Up Your Complimentary Pass For Two On Thursday, August 15th Beginning 12:00 Noon At One Of The Following EXPRESS *Locations:*

722-728
Lexington Avenue
at 58th Street

130 Fifth Avenue
at 18th Street

Tickets are limited. First-come, first-served while supplies last. Limit one pass per person. No purchase necessary.

Opening

Wankers in the Hood

The wee Iain Robertson (right, as Lex) and Mark McConnochie (left, as Gorbals) are two boys caught up in the intoxicating excitement of the Glasgow gangster life led by Lex's older brother in 'Small Faces.' Director Gillies MacKinnon's quietly tragic film—truly a David to the Goliath 'Trainspotting' has become—opens August 14.

The Fan—Robert De Niro stars as a man so obsessed with his favorite ball player (Wesley Snipes) that he will stop at nothing to restore his hero's faltering reputation and career. Directed by Tony Scott. (2 hrs.; R). *Area theaters.*

Fled—Two escaped convicts (Laurence Fishburne and Stephen Baldwin), on the run from both the Feds and the Cuban Mafia, attempt to stay alive by retrieving stolen money and a valuable computer disk. Directed by Kevin Hooks. (1 hr. 45 mins.; R) *Criterion Center; Orpheum; 84th Street Six.*

Flirt—In Hal Hartley's latest, the same scenario repeats with ever-so-slight variations: Three couples, in three cities, grapple with commitment, unrequited longing for another, and a life-altering gunshot. Quirkily endearing. (1 hr. 25 mins.; NR) *Film Forum.*

The Frighteners—Michael J. Fox plays a con man who actually works with ghosts he's been hired to exterminate in this black comedy. Directed by Peter Jackson (*Heavenly Creatures*). (1 hr. 46 mins.; R) *23rd Street West Triplex; National Twin.*

Girlfriends—An anthology of short films from around the world by and/or about lesbians. (1 hr. 42 mins.; NR) *Cinema Village 12th St.*

Harriet the Spy—An adaptation of Louise Fitzhugh's beloved children's novel about an insatiably curious young girl who spies on everyone. Starring Michelle Trachtenberg and Rosie O'Donnell. Directed by Bronwen Hughes. (1 hr. 30 mins.; PG) *New York Twin; Lincoln Square.*

Heavy—Set in an isolated town in upstate New York, James Mangold's debut feature tells the story of a painfully shy, overweight cook (Pruitt Taylor Vince) who falls in love with a beautiful new waitress. With Evan Dando, Liv Tyler, and Deborah Harry. (1 hr. 45 mins.; NR) *Film Forum.*

House Arrest—When Grover and Stacy Beindorf's parents announce that they are separating, the kids lock them in the basement, thereby igniting a neighborhood trend. With Kevin Pollack and Jamie Lee Curtis. Directed by Harry Winer. (98 mins; PG). *Area theaters.*

Hunchback of Notre Dame—Disney's animated adaptation of the Victor Hugo novel. With the voices of Tom Hulce, Demi Moore, Jason Alexander, and Kevin Kline. Directed by Gary Trousdale and Kirk Wise. (1 hr. 35 mins.; G) *Embassy 2–4; Sutton; 86th Street East.*

Independence Day— A gigantic spaceship hovers over the Empire State Building, opens its lower doors, emits powerful rays, and—pow!—the Empire State Building explodes into flames. Epics of destruction follow, with flames rolling down streets like water rushing through a tunnel. Will the world be saved? It all depends on a few oddballs—a wimpish young president with a hidden streak of stubbornness (Bill Pullman), a swaggering black marine pilot (Will Smith), a failed Jewish techno-genius (Jeff Goldblum), and a redneck boozer (Randy Quaid) who may have been kidnapped and "abused" by aliens on a recent visit. Like the disaster movies of the seventies, *Independence Day* catches a wide variety of characters—selfish, screwed up, just plain busy—as they go about their little daily tasks. And then shadows pass over Los Angeles, New York, and Washington, and director Roland Emmerich gives us a recurring moment, The Look: The camera dollies in rapidly as one person after another raises his head and sees a huge, hovering craft, and is struck dumb. "If you feel impelled to leave the cities," the president says, "please do so in an orderly fashion"—a line that, in context, is hilarious. Mostly, the effects are cheesy. Aside from one small moment of mystery and terror, Emmerich and cowriter Dean Devlin (whose last hit, *Stargate,* was cheesy on a smaller scale) seem eager to make everything as banal and movieish as possible, until the audience is left thinking, *If only the aliens would come!* (Denby; 7/8/96) (2 hrs. 24 mins.; PG-13) *Village East; 34th Street East; Chelsea; Crown Gotham; Ziegfeld; 86th Street; Lincoln Square; Nova; Olympia Cinemas; Plaza Twin; Plaza.*

Jack—Robin Williams stars as a 10-year-old boy who has a progeria-like disease that causes his body to age at four times the normal rate. With Diane Lane and Brian Kerwin. Directed by Francis Ford Coppola. (1 hr. 57 mins.; PG-13) *Village East; Chelsea; Murray Hill Cinemas; Cinema I, II, Third Ave.; Guild 50th Street; Orpheum; Lincoln Square; Metro Cinema.*

John Carpenter's Escape From L.A.—In this remake of *Escape From New York,* Snake Plissken (Kurt Russell) has been infected with a deadly virus. If he can follow presidential orders—that is, travel to L.A., locate the president's daughter, retrieve the valuable information she has stolen, and kill her—he will be injected with the antidote. (1 hr. 42 mins.; R) *Waverly; 19th Street East; 34th Street Showplace; Astor Plaza; First & 62nd St. Cinema; Orpheum; 84th Street Six; New Coliseum; Nova; Pavilion / Windsor; Plaza Twin; Plaza.*

Kansas City—Robert Altman's latest is a *noir*ish, Depression-era piece about a telegraph operator who kidnaps the drug-addled wife of an adviser to President Roosevelt in the hopes of using her as a bartering tool. With Jennifer Jason Leigh, Miranda Richardson, Dermot Mulroney, and Harry Belafonte. (1 hr. 58 mins.; R) *Area theaters.*

Kingpin—Woody Harrelson stars as a former bowling champ with a prosthetic hand and an Amish protégé in this comedy from brothers Peter and Bobby Farrelly, who were also responsible for *Dumb and Dumber.* With Bill Murray and Randy Quaid. (1 hr. 53 mins.; PG-13) *Art Greenwich Twin; 19th Street East; 34th Street Showplace; 86th Street East; First & 62nd St. Cinema; Lincoln Square.*

★**Lone Star**—John Sayles's latest begins with a skeleton discovered among the Texas cacti and a reluctant sheriff (Chris Cooper) trying to figure out whether his dead father, a hero, was also a murderer. What starts as a criminal investigation turns into a mini-epic. Two generations of white, black, and Mexican characters become mixed up in one another's lives, and while Sayles's ambition and ingenuity is surely admirable, one can't help but wonder how many packs of three-by-five cards he used to keep track of the plotlines. Characters who seem at first to have nothing to do with each other are brought closer and closer until they are all held in a tight web. So tight, in fact, that the movie becomes more of an extraordinarily well-crafted stunt than a dramatic construction that surprises us. Yet *Lone Star* is haunted by a sense of America as a peculiar destiny—uprootedness as a common fate. The movie never talks down to us, and we repay its trust by staying absorbed in it. (Denby; 7/22/96) (2 hrs. 18 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Manny & Lo—Two young sisters run away from their separate foster homes and, along the way, kidnap a kindly store clerk (Mary Kay Place) who is not what she appears to be. Written and directed by

CASTLE ROCK
ENTERTAINMENT

© 1996 CASTLE ROCK ENTERTAINMENT. ALL RIGHTS RESERVED.

A Turner Company

COLUMBIA
PICTURES

© 1996 COLUMBIA PICTURES INDUSTRIES, INC. ALL RIGHTS RESERVED.

NEW YORK
MAGAZINE

Invite You And A Guest To A Special Advance Screening On Monday, August 19th At 6:00 P.M.

To a town
with no future,
comes a girl
with a past.
THE
SPITFIRE
GRILL

To pick up your screening pass,
bring this ad on Wednesday, August 14th at 6:00 p.m. to:

YASKA
SHOES

875 Third Avenue at 52nd Street
Tickets will be given away on a first-come, first-served basis.
One pass per *New York Magazine* reader.
No purchase necessary, while supplies last.

Lisa Krueger. (1 hr. 30 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Matilda—Danny DeVito directed and stars in this adaptation of the Roald Dahl story about a magical little girl saddled with unresponsive parents. Starring Rhea Perlman and Mara Wilson. (1 hr. 35 mins.; PG) *Village Theatre VII; Chelsea; Gemini Twin; Lincoln Square; New Coliseum.*

Maybe . . . Maybe Not—Axel (Til Schweiger) has just been dumped by his girlfriend, so he goes to stay at the apartment of a gay acquaintance, and the usual sexual zaniness ensues. Directed by Sonke Wortmann. (1 hr. 33 mins.; R) *Screening Room.*

Multiplicity—Michael Keaton stars in this comedy about a beleaguered man who clones himself in order to meet the demands of daily life. Directed by Harold Ramis. (1 hr. 50 mins.; PG-13) *Criterion Center; Gemini Twin.*

★**The Nutty Professor**—This remake of the 1963 Jerry Lewis classic is a personal triumph for Eddie Murphy. It's still a Jekyll-and-Hyde story, but this time the chemist, Sherman Klump, is a huge fatty, 400 pounds or more, with a chin that starts under his mouth and ends near the middle of his chest. The way Murphy plays the role, and Tom Shadyac directs it, the physical details are cruelly precise and often grotesque, but the spirit is not cruel. Sherman is a genuine character and a figure of some depth. When he falls in love with an appreciative graduate student (Jada Pinkett), he can't bear being fat any longer; he swallows the DNA liquid he has been using in experiments and becomes Buddy Love, a slender, handsome, fast-talking, and violently aggressive man. In brief, he becomes Eddie Murphy as we've always known him. But Murphy does something interesting: He shows us that Eddie Murphy going over the top is destructive and horrifying. By movie's end, we realize that he is telling us what was wrong with his old screen character: He wasn't quite human. (Denby; 6/24/96) (1 hr. 35 mins.; PG-13) *19th Street East; National Twin; First & 62nd St. Cinema; Orpheum; Lincoln Square.*

Happening
Seen and Not Heard

Astoundingly, aside from Cinema Village's once-a-month, Sunday-morning showing of a first-run film with captioning for the deaf and hard of hearing, not one of New York City's 50-odd movie theaters accommodates the hearing-impaired. "And Cinema Village isn't wheelchair accessible," notes Meredith Greenough, treasurer of the Disabilities Support Organization. Greenough, fed up with her limited options—rent a video or go see a subtitled foreign film—approached her mother (and chairman of Lincoln Center *and* Time Warner board member), Beverly Sills, about inaugurating a series of first-run features for the deaf at the Walter Reade Theater. Sills, in turn, recruited Time Warner chair Gerald Levin, who agreed to donate several Warner Bros. movies with open-captioned subtitles (for both dialogue and special sound effects). *A Time to Kill* (with Matthew McConaughey and Ashley Judd, above) will kick off the program on August 20 with three showings (at 3, 6, and 9 P.M.); *Tin Cup* follows in September. For her part, Greenough hopes that Lincoln Center's once-a-month screenings for the deaf will spawn even more entertainment options, but she's cautious in her optimism. "Some hearing people complain about interpreters at plays too—they say the interpreter blocks their view," she says. "But I don't want to stay home; I miss eating popcorn." **MAUREEN CALLAHAN**

Phat Beach—Two kids in search of some sun, some honeys, and some action head for the beach in a "borrowed" Mercedes-Benz, and havoc ensues when their cache of sunglasses—which they planned to sell—is stolen. Written and directed by Doug Ellin. (1 hr. 39 mins.; R) *Criterion Center; New Coliseum.*

Phenomenon—On his thirty-seventh birthday, a pleasant mediocrity called George Malley (John Travolta) wanders drunkenly into the street and is sent sprawling by a small circle of light that descends from the sky. When he wakes up, he feels an insatiable curiosity and desire—to read any book he can get hold of, to poke into things and figure them out, to experiment with planting and soil, to crack a complicated military code. George becomes a genius but not an intellectual; he doesn't have ideas in the formal sense or develop cultural interests. Yet the decision to keep George an informal country fellow makes sense; we know we're watching a tall tale and we're willing to be charmed. But then the movie changes its tone and starts to fall apart—it's a sanctification of simplicity, after all. When George saves a little immigrant boy, and people gather around him as though he were Jesus walking on water, you know there's trouble. (Denby; 8/15/96) (1 hr. 57 mins.; PG) *Village East; 23rd Street West Triplex; Cinema I, II, Third Ave.; Embassy 2–4; Orpheum; 84th Street Six; Brooklyn Heights.*

The Pompatus of Love—A comedy about three days in the lives of four longtime friends as they grapple with their troubled love lives. With Jon Cryer (who also co-wrote), Adrian Pasdar, Tim Guinee, Kristin Scott Thomas, and Michael McKean. Directed by Richard Schenkman. (1 hr. 39 mins.; NR) *Village East.*

★**Purple Noon**—Martin Scorsese presents this rerelease of Rene Clement's incredibly stylish, sexy, and intelligent thriller about an amoral young playboy (the stunning Alain Delon) who kills an acquaintance and adopts his identity. Not to be missed. Based on Patricia Highsmith's novel *The Talented Mr. Ripley.* (1 hr. 58 mins.; PG-13) *Quad Cinema; Paris Theater.*

Rendezvous in Paris—In Eric Rohmer's latest, he constructs three vignettes in which the same scenario plays out: A lover orchestrates a profound betrayal. In French with English subtitles. (1 hr. 40 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

The Rock—A group of mad military types, led by Ed Harris, takes some tourists hostage on Alcatraz Island and points missiles at San Francisco. The FBI matches up its young expert in chemical-biological weapons, Nicolas Cage, and a British agent who has been rotting in jail for 30 years, Sean Connery, and sends them to eliminate the renegade military unit and free the hostages. The action sequences are pure fakery, a lot of whirling and thrashing about in semi-darkness. Cage and Connery try to give the movie a grounding courage, loyalty, humor, and other humane virtues, but they can't transcend the absurdly violent fascist-adolescent-adventure atmosphere. (Denby; 6/24/96) (2 hrs. 9 mins.; R) *Village East; Embassy 2–4; Sutton.*

Small Faces—A young man in sixties Glasgow is torn between his two brothers: one a thuggish local gang member and the other, an artist who aspires to greater things. With Iain Robertson, J. S. Duffy, Joseph McFadden, and Kevin McKidd. Directed by Gilles MacKinnon (*The Playboys*). (1 hr. 48 mins.; R) *Carnegie Hall Cinema.*

Stealing Beauty—Bernardo Bertolucci's latest film isn't very good, but at least there are some handsome bodies in it, and the shimmering golden heat of Tuscany. At an artist's villa in the hills near Siena, a group of characters found only in mediocre European movies—a sculptor, a dying playwright, an elderly antiques dealer, a declining earth mother or two—gather in various states of semi-nudity and conversational indiscretion and witness an *echt* art-movie spectacle. A beautiful American girl (Liv Tyler) has arrived from the States in order to find her father and also, it seems, to lose her virginity. Neither of these quests is carried out with any great sense of dramatic energy, but the movie is physically pleasing and occasionally very sexy. (Denby; 6/24/96) (1 hr. 58 mins.; R) *Village East; Angelika 57; Baronet/Coronet; Brooklyn Heights.*

Stonewall—A drama set in and around the 1969 Stonewall riots and subsequent gay-rights movement. With Frederick Weller, Guillermo Diaz, and Matthew Faber. Directed by the late Nigel Finch. (1 hr. 33 mins.; R) *Quad Cinema; 62nd and Broadway.*

Supercop—Jackie Chan stars as a humorously determined police officer. Worth it for Chan's daring stunt work alone. Directed by Stanley Tong. (1 hr. 30 mins.; R) *Village Theatre VII; 23rd Street West Triplex; Embassy 1; Embassy 2–4; 86th Street East; Gemini Twin; 84th Street Six.*

A Time to Kill—Instant matinee-idol Matthew McConaughey glistens, gleams, and spreads warmth—on other people, of course, but most generously upon himself. Physical beauty always creates its own fascination, and no one could deny that McConaughey has charisma. At the moment, however, he is a very limited actor. There is no connection between his poses—we don't have the sense of a complete person behind the camera moods, as we always did of Paul Newman's very heroic and ardent self in his youthful days. The plot itself (which is based on a seven-year-old John Grisham novel) is a cliché-ridden courtroom drama set in the racially divided South. Here we are in a corrupt, racist small town with its noble, victimized blacks and vicious white rednecks. Sandra Bullock, as a law student, shows up in a Porsche and a short skirt; she's so inappropriate in manner, she seems to have wandered in from a TV sitcom (she introduces herself as "Roarke, brilliant law student"). As in every cheap melodrama, you can tell immediately if someone is a good person by how nice he is—even the great Kevin Spacey, playing an ambitious lawyer, gives a blunt, obvious performance. Director Joel Shumacher and screenwriter Akiva Goldsman use the Klan to distract us from their main story: A black mill worker (Samuel L. Jackson) has killed the two young rednecks who raped his 10-year-old daughter; he's then put on trial, with only McConaughey's inexperienced attorney—a Grisham standby—to represent him. The mill worker pleads insanity, but anybody can see that, right or wrong, he's the sanest man in the country. Jackson's mill worker sits in jail, yet he's so much smarter than McConaughey—meant to be the hero—that *A Time to Kill* compounds its embarrassment. We have to wait for McConaughey to figure out that a black man can't get a fair trial in this country. The focus is on McConaughey. Will his soul be saved? That is, will he admit that he's a secret racist himself? The movie is extraordinarily high-minded (in all the wrong ways) even as it's selling us a

Photograph by Christine Loss/Warner Bros.

sexy jock to drool over. (Denby; 8/12/96) (2 hrs. 28 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Orpheum; Tower East; Lincoln Square; Olympia Cinemas; Pavilion/Windsor.*

Tin Cup—Kevin Costner stars as a former golf pro who falls in love with his rival's girlfriend. With Renee Russo and Don Johnson. Directed by Ron Shelton. (2 hrs. 14 mins.; R). *Area theaters.*

★**Trainspotting**—Written by John Hodge, who adapted the cult novel by Irvine Welsh, and directed by Danny Boyle, the movie celebrates the days and nights of raffish pleasure of four deadbeat Edinburgh thugs. The hero, Renton (Ewan McGregor), may be a working-class squatter and a hooligan, but he's literate, he entertains us, and we want hin to succeed. And as McGregor recites the very chipper narration, we may think that he's a scoundrel and a cheat, but at least he never lies to us. *Trainspotting* is far from a raw documentary, but it is precisely this evasion of realism that makes it so much fun. The boys shoot heroin and fall down in pleasure; they commit every imaginable crime against bourgeois property; they outrage all the proud, hapless clichés of Scottish nationalism. The style of the movie is fast, voluble, allusive, the bits of dialogue and ghastly jokes and ludicrous physical disasters held together by Renton's narration and the wildly inventive but disciplined editing. But when *Trainspotting* stops being funny and tries to pull us up with tragedy and pathos, it falls flat on its face. The hip brutality that is an acceptable comic convention seems utterly pathetic when it's a question of a baby dying of neglect and innocent people getting bloodied in pub fights. These boys don't become addicts because they are failures or victims or because they are unhappy and they can't face life; they become addicts because they want to experience more and more intense pleasures. The movie has less to do with heroin than with Henry Miller's Paris novels and the punks of twenty years ago. For all the scandalous goings-on, Renton's story is perhaps the most upbeat narrative of the season. (Denby; 8/12/96) (1 hr. 30 mins.; R) *Angelika Film Center; 19th Street East; Cinema I, II, Third Ave.; UA East; Lincoln Square; Pavilion/Windsor.*

Walking and Talking—Two lifelong friends (Anne Heche and Catherine Keener) begin to drift apart when one announces her engagement. Written and directed by Nicole Holofcener. (1 hr. 26 mins.; R) *Angelika Film Center; Sutton; Lincoln Plaza Cinemas.*

Welcome to the Dollhouse—Todd Solondz's wickedly funny black comedy about one Dawn Weiner, a chubby seventh-grader who makes a series of unfortunate fashion choices and is relentlessly tormented by her classmates, teachers, and parents. Winner of the Grand Jury Prize at this year's Sundance Film Festival. (1 hr. 33 mins.; R) *Angelika Film Center; Carnegie Hall Cinema; Cinema 3.*

The Wife—A pair of New Age-y therapists and their uninvited dinner guests—a patient and his loose-lipped wife—verbally dissect the merits of marriage, neuroses, and therapy. With Julie Hagerty, Tom Noonan, Wallace Shawn, and Karen Young. Written and directed by Noonan (*What Happened Was*). (1 hr. 43 mins.; R). *The Screening Room.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Basquiat; Lone Star; Manny & Lo; Trainspotting; Walking and Talking; Welcome to the Dollhouse.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Chain Reaction; Kingpin.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Girlfriends.* (See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Heavy; Flirt.* (See also "Museums, Societies, Etc.")

Lighthouse Cinema—116 Suffolk St. (979-7571). (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Celestial Clockwork; Purple Noon; Rendezvous in Paris; Stonewall.*

"'TIN CUP' IS A WONDERFUL NEW ROMANTIC COMEDY.

Costner's finest performance since 'Bull Durham.'"
-Peter Rainer, LOS ANGELES MAGAZINE

"Enormously enjoyable."
-David Sheehan, CBS-TV

KEVIN COSTNER RENE RUSSO
TIN CUP
FROM THE CREATOR OF "BULL DURHAM" AND "WHITE MEN CAN'T JUMP"

WARNER BROS. PRESENTS
IN ASSOCIATION WITH REGENCY ENTERPRISES A GARY FOSTER PRODUCTION A RON SHELTON FILM KEVIN COSTNER RENE RUSSO "TIN CUP" CHEECH MARIN AND DON JOHNSON MUSIC BY WILLIAM ROSS
EXECUTIVE PRODUCER ARNON MILCHAN WRITTEN BY JOHN NORVILLE AND RON SHELTON PRODUCED BY GARY FOSTER AND DAVID LESTER DIRECTED BY RON SHELTON
REGENCY
R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
http://www.movies.warnerbros.com/tincup
SOUNDTRACK ALBUM ON EPIC SOUNDTRAX
WARNER BROS. A TIME WARNER ENTERTAINMENT COMPANY ©1996 Warner Bros. All Rights Reserved

OPENS FRIDAY, AUGUST 16 AT THEATRES EVERYWHERE
http://www.movies.warnerbros.com/tincup

©1994 EDF

Buy recycled. It would mean the world to them.

Thanks to you, all sorts of everyday products are being made from materials you've recycled. But to keep recycling working, you need to buy those products. For a free brochure, write *Buy Recycled*, Environmental Defense Fund, 257 Park Avenue South, New York, NY 10010, or call 1-800-CALL-EDF.

Ad Council A Public Service of This Publication
EPA
ENVIRONMENTAL DEFENSE FUND EDF

Screening Room—54 Varick St. (below Canal) (334-2100) *Maybe . . . Maybe Not.* Beginning 8/16: *The Wife.*

Village East—189 Second Ave., at 12th St. (529-6799) *Independence Day; Jack; Phenomenon; Stealing Beauty; The Pompatus of Love; The Rock.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *A Time to Kill; Emma; Matilda; Supercop.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *John Carpenter's Escape From L.A.; Courage Under Fire.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *John Carpenter's Escape From L.A.; Kingpin; The Nutty Professor; Trainspotting.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Phenomenon; Supercop; The Frighteners.*

34th Street East—241 E. 34th St. (505-CINE#586) *Independence Day.*

34th Street Showplace—238 E. 34th St. (532-5544) *Chain Reaction; John Carpenter's Escape From L.A.; Kingpin.*

Chelsea—260 W. 23rd St. (505-CINE#597) *A Time to Kill; Chain Reaction; Courage Under Fire; Emma; Independence Day; Jack; Matilda.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *A Time to Kill; Adventures of Pinocchio; Courage Under Fire; Jack.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Fargo.*

Angelika 57—225 W. 57th St. (586-1900) *Stealing Beauty.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *John Carpenter's Escape From L.A..*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Stealing Beauty; Courage Under Fire.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Celestial Clockwork; Welcome to the Dollhouse.* Opening 7/14: *Small Faces.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Welcome to the Dollhouse.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Jack; Phenomenon; Trainspotting.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Time to Kill; Chain Reaction; Courage Under Fire; Fled; Multiplicity; Phat Beach.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Independence Day.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Basquiat.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Supercop.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Hunchback of Notre Dame; Kazaam; Phenomenon; Supercop; The Rock.*

Guild 50th Street—33 W. 50th St. (757-2406) *Jack.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Spy Hard; The Cable Guy.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *The Nutty Professor; The Frighteners.*

Paris Theater—4 W. 58th St. (980-5656) *Purple Noon.*

State—1540 Broadway (391-2900) *Adventures of Pinocchio; Eraser; Kingpin; Trainspotting.*

Sutton—205 E. 57th St. (759-1411) *Adventures of Pinocchio; Hunchback of Notre Dame; The Rock; Walking and Talking.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Dragonheart; Fargo; Jane Eyre; The Arrival; The Cable Guy; Twister.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Independence Day.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Lone Star.*

86th Street—125 E. 86th St. (505-CINE#604) *Independence Day; Chain Reaction.*

86th Street East—210 E. 86th St. (249-1144) *Hunchback of Notre Dame; Kingpin; Supercop.*

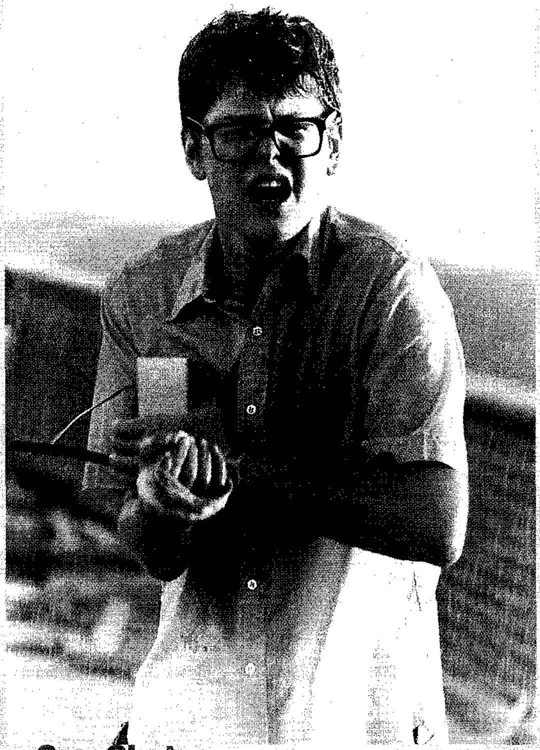
Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Emma.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Chain Reaction; John Carpenter's Escape From L.A.; Kingpin; The Nutty Professor.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Matilda; Multiplicity; Supercop.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Cold Comfort Farm; Eraser; Harriet the Spy.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *A Time to Kill; Courage Under Fire; Fled; Jack; John Carpenter's Escape From L.A.; Phenomenon; The Nutty Professor.*



One Shot Man Hunting

***The Delicate Art of the Rifle* (with David Grant, above), a surrealistic retelling of Charles Whitman's 1966 shooting spree from the University of Texas bell tower, will be screened this Thursday as part of Lincoln Center's ongoing "Independents Night!" series. (See "Museums, Societies, Etc.," for more information.)**

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *A Time to Kill.*

UA East—1629 First Ave., at 85th St. (249-5100) *Trainspotting.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Stonewall.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Chain Reaction; Courage Under Fire; Fled; John Carpenter's Escape From L.A.; Phenomenon; Supercop.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Devi; Lone Star; Manny & Lo; Rendezvous in Paris; Walking and Talking.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *A Time to Kill; Adventures of Pinocchio; Emma; Harriet the Spy; Independence Day; Jack; Kingpin; Matilda; The Nutty Professor; Trainspotting.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Courage Under Fire; Jack.*

New Coliseum—701 W. 181st St. (740-1545) *Adventures of Pinocchio; Chain Reaction; John Carpenter's Escape From L.A.; Matilda; Phat Beach.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Chain Reaction; Independence Day; John Carpenter's Escape From L.A..*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *A Time to Kill; Independence Day.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Cold Comfort Farm.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Time to Kill; Adventures of Pinocchio; Chain Reaction; Fled; Independence Day; Jack; John Carpenter's Escape From L.A.; Kazaam; Phat Beach; Supercop; The Frighteners; The Nutty Professor.*

Concourse Plaza—214 E. 161th St. (588-8800) *A Time to Kill; Adventures of Pinocchio; Chain Reaction; Fled; Independence Day; Joe's Apartment; John Carpenter's Escape From L.A.; Kazaam; Phat Beach; Supercop; The Nutty Professor.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Phenomenon; A Time to Kill.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Time to Kill; Adventures of Pinocchio; Chain Reaction; Fled; Harriet the Spy; Independence Day; Jack; John Carpenter's Escape From L.A.; Kazaam; Matilda; Phat Beach; Supercop; The Frighteners; The Nutty Professor.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *A Time to Kill; Courage Under Fire; Hunchback of Notre Dame; Jack; Matilda; Phenomenon; The Frighteners; The Nutty Professor.*

Brooklyn Heights—70 Henry St. (596-7070) *Chain Reaction; Phenomenon; Stealing Beauty.* (See also "Museums, Societies, Etc.")

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Chain Reaction; Independence Day; John Carpenter's Escape From L.A..*

Cobble Hill—265 Court St. (596-9113) *A Time to Kill; Adventures of Pinocchio; Jack; Matilda; The Nutty Professor; Trainspotting.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Adventures of Pinocchio; Chain Reaction; Independence Day; John Carpenter's Escape From L.A.; Kingpin; Supercop.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Chain Reaction; Independence Day; John Carpenter's Escape From L.A.; The Nutty Professor.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Jack; John Carpenter's Escape From L.A.; Matilda.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Independence Day; Jack; John Carpenter's Escape From L.A.; Supercop; The Frighteners; The Nutty Professor.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *A Time to Kill; Adventures of Pinocchio; Chain Reaction; Courage Under Fire; Kingpin; Matilda.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *A Time to Kill; Independence Day; Matilda; Phenomenon.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *A Time to Kill; John Carpenter's Escape From L.A.; Trainspotting.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Independence Day; John Carpenter's Escape From L.A.; Kazaam.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Chain Reaction; Independence Day; John Carpenter's Escape From L.A.; Kingpin; Supercop.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *A Time to Kill; Adventures of Pinocchio; Chain Reaction; Courage Under Fire; Fled; Independence Day; Jack; John Carpenter's Escape From L.A.; Matilda; The Frighteners.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *A Time to Kill; Chain Reaction; Fled; Independence Day; John Carpenter's Escape From L.A.; Matilda; The Nutty Professor.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *A Time to Kill; Chain Reaction; Jack; Kingpin; Phenomenon.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *A Time to Kill; Adventures of Pinocchio; Chain Reaction; John Carpenter's Escape From L.A.; Kingpin; The Nutty Professor.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Jack; Kingpin; Supercop.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Independence Day; Kingpin; Matilda.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Independence Day; John Carpenter's Escape From L.A.; Supercop.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *A Time to Kill; Adventures of Pinocchio; Chain Reaction; Fled; Jack; Kingpin; Matilda; The Frighteners; The Nutty Professor.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Adventures of Pinocchio; Jack; John Carpenter's Escape From L.A.; Phenomenon; Supercop.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Courage Under Fire; Trainspotting.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Courage Under Fire; Emma; Independence Day; Jack; Matilda; The Frighteners.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Chain Reaction; Independence Day; John Carpenter's Escape From L.A..*

Main Street—72–66 Main St., Flushing (268-3636) *A Time to Kill; Chain Reaction; Independence Day; John Carpenter's Escape From L.A..*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *A Time to Kill; Chain Reaction; Eraser; The Frighteners; The Nutty Professor.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *A Time to Kill; Courage Under Fire; Independence Day; Jack; John Carpenter's Escape From L.A.; Kingpin; Matilda.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Cold Comfort Farm; Kingpin; The Nutty Professor.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Independence Day; John Carpenter's Escape From L.A.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Adventures of Pinocchio; Chain Reaction; Phenomenon; Supercop; The Nutty Professor.*

Surfside—104th St., Rockaway (945-4632) *Adventures of Pinocchio; Matilda; Supercop.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Courage Under Fire; Independence Day; John Carpenter's Escape From L.A.; Matilda.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Emma.*

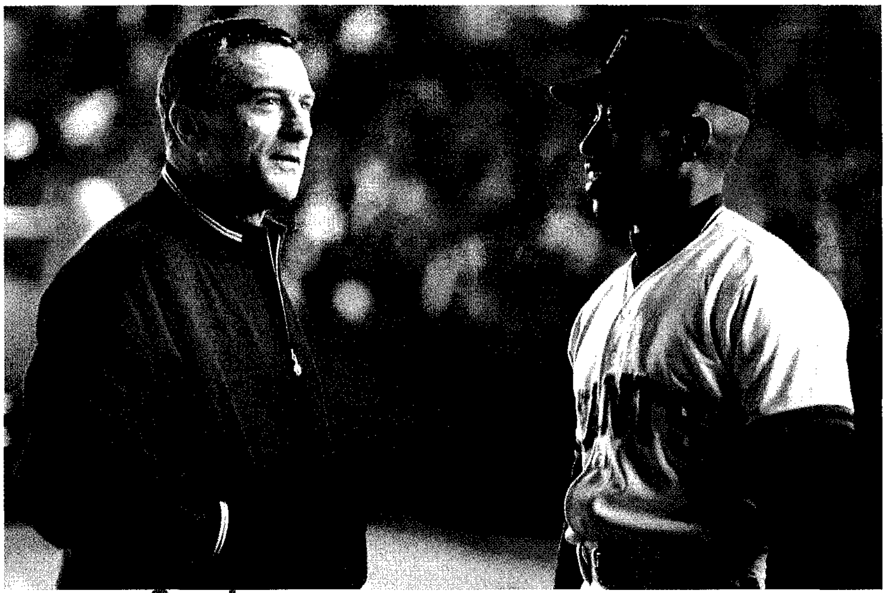
Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *A Time to Kill; Chain Reaction; Independence Day; Jack; John Carpenter's Escape From L.A.; Matilda.* Opening 8/16: *Bordello of Blood; Tin Cup.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *A Time to Kill; Independence Day; Jack; John Carpenter's Escape From L.A.; Matilda.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Time to Kill; Adventures of Pinocchio; Chain Reaction; Courage Under Fire; Hunchback of Notre Dame; Independence Day; Jack; John Carpenter's Escape From L.A.; Kingpin; Matilda; Multiplicity; Phenomenon; Supercop; The Frighteners; The Nutty Professor.*



Opening

Rupert Pupkin Redux

Robert De Niro—who has inhabited the psyche of a stalker on film more than once—goes wonderfully postal again as a somewhat excessively invested spectator in 'The Fan.' Tony Scott's thriller, which stars Wesley Snipes (right, with De Niro) as the beleaguered ball player, opens August 16.

Museums, Societies, Etc.

American Museum of the Moving Image—"Stanley Kubrick." 8/17: *2001: A Space Odyssey* (1968). 8/18: *Killer's Kiss* (1955) and *The Killing* (1956). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Anthology Film Archives—8/16: Shorts by Michael Snow and *Carriage Trade* (1972). 8/16 and 8/17: *Lapis* and *Film Exercises 1-5.* 8/17: *Eat* (1963), *The Fall of the House of Usher* (1928), and shorts by Jean Vigo. 8/18: *L'Atalante* (1934) and "Fast Action/Wild Girl Super 8." 32 Second Ave., at 2nd St. (505-5181); $7.

Brooklyn Heights—"19th Annual Asian American International Film Festival." Call for complete program info. 70 Henry St. (718-596-7070); $8.

Bryant Park Summer Film Festival—All features screen at sunset. 8/12: *To Catch a Thief* (1955). 8/19: *Rio Bravo* (1959). Raindates for each: the next night. Sixth Ave. bet. 40th and 42nd Sts. (512-5700); free.

Cinema Village 12th St.—Through 9/6: "Festival Hong Kong." *Somebody Up There Likes Me* (1995). 8/14: *My Father Is a Hero* (1995). 8/15: *From Beijing With Love* (1995). 8/16: *City Cop* (1995). 8/17: *High Risk* (1995). 8/18: *The Saint of Gamblers* (1995). 8/19: *Wing Chun* (1995). 22 E. 12th St. (924-3363); $8.

A Different Light—8/18: *The Poseidon Adventure* (1972). 151 W. 19th St. (989-4850); free.

Film Forum—*Picnic* (1955). "10th Annual Summer Festival of Fantasy, Horror, & Science Fiction." Through 8/15: *Barbarella* (1968). 8/16 and 8/17: *Queen of Outer Space* (1958) and *Forbidden Planet* (1956). 8/18 and 8/19: *Fantastic Voyage* (1966) and *Planet of the Apes* (1968). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"The Films of John Garfield." 7/12: *Body and Soul* (1947), *Flowing Gold* (1940), and *Odds Against Tomorrow* (1959). 8/13 and 8/14: *Gentleman's Agreement* (1947) and *Dust Be My Destiny* (1939). 8/15 and 8/16: *Pride of the Marines* (1945) and *Castle on the Hudson* (1940). 8/17: *The Breaking Point* (1950) and *Humoresque* (1946). 8/18: *The Sea Wolf* (1941) and *Tortilla Flat* (1942). 8/17 and 8/18: "Movies for Kids." *On the Riviera* (1951). Also, 8/15: "Independents Night!" *The Delicate Art of the Rifle* (1995) and *Blixa Bargeld Stole My Cowboy Boots* (1996). 65 W. 65th St., plaza level (875-5600); $7.50.

French Institute—8/13: *The Lover* (1992). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, $5.50 seniors.

Le Madri's "Film al Fresco"—"Film al Fresco," with live music and menu from Le Madri keyed to the film. 8/18: *Blazing Saddles* (1974). 168 W. 18th St. (727-8022); $8 admission; no minimum on food or drink.

Lighthouse Cinema—"Jazz and Animation Festival." 8/12: Jazz From the 1920s." 8/13: "The Fabulous Animation of Starevitch." 8/14: "Jazz Dancing." 8/15: "Jazz Cartoons." 116 Suffolk St. (bet. Rivington and Delancey Sts.; 979-7571); $7.

Museum of Modern Art—Through 9/12: "Scorsese at the Movies: Selections From the Martin Scorsese Collection." 8/12: *Pandora and the Flying Dutchman* (1951) and *Outcast of the Islands* (1951). 8/13: *The Man Who Could Cheat Death* (1959). 8/13 and 8/18: *Journey to the Center of the Earth* (1959). 8/15: *The Fly* (1958). 8/15 and 8/17: *This Island Earth* (1954). 8/16: *Goldfinger* (1964) and *The Beast From 20,000 Fathoms* (1953). 8/17: *Thunderball* (1965), *You Only Live Twice* (1967), and *City Under the Sea/War Gods of the Deep* (1965). 11 W. 53rd St. (708-9480); $8.

Queens Museum of Art—"Ordinary Heroes." 8/17: *Women's Story* (1988). New York City Building, Flushing Meadows Corona Park (718-592-9700); free.

Movie Listings Online

***New York* Magazine Online (on CompuServe) now offers expanded movie listings, covering more than 250 theaters throughout New York City, Long Island, Westchester, northern New Jersey, and southern Connecticut. These listings, which are updated daily, also contain show times for all movies. To subscribe, call 1-800-305-3280. If you're already on CompuServe, you can find us at *go* NYMAG.**

Photograph by Linda Chen/Columbia/TriStar.

art

James Lee Byars...Myron Lechay

Galleries

Solos

Madison Avenue and Vicinity

Honoré Daumier—A selection of original lithographs by the nineteenth-century French satirist; through 8/30. McCarron and Schulman, 1014 Madison Ave. (772-1181).

James Lee Byars—A monumental work titled *Angel* that consists of 125 handblown Venetian glass spheres arranged on the floor in a form suggesting a figure; through 8/30. Werner, 21 E. 67th St. (988-1623).

Luca Monzani—Paintings and drawings of architecture on Mallorca; through 9/7. Murakami, 17 E. 71st St. (717-6085).

Larry Poons—New abstract paintings that continue the artist's interest in surface texture; through 8/30. Salander-O'Reilly, 20 E. 79th St. (879-6606).

57th Street Area

Eric Holzman—Landscapes and figurative works on paper; through 8/30. McCoy, 41 E. 57th St. (319-1996).

Myron Lechay—Paintings by this Russian-born artist (1898–1972) who became associated with Stuart Davis and other American modernists in the twenties and developed a style similar to Milton Avery's, using broad, thinly applied areas of color; through 8/30. Spanierman, 45 E. 58th St. (832-0208).

SoHo and TriBeCa

Loshe H. Kondo—Recent abstract paintings; through 8/30. Swan-MyungSook Lee, 545 Broadway (334-3361).

Stephen Magsig/Patricia Melvin—Paintings of the East and West Village, SoHo, and TriBeCa by both; 8/17–9/1. Levitan, 42 Grand St. (966-2782).

Mike Mills—An installation of posters by this designer–art director–filmmaker that coincides with the release this summer of a Mike Mills "Visual Sampler" by Mo'Wax Records; 8/17–9/7. Rosen, 130 Prince St. (941-0203).

Clifford Singer—New hand-cut polystyrene sculptures based on the artist's steel sculptures of the late seventies; through 8/24. Eich Space, 510 Broome St. (966-4819).

Tad Wiley—Paintings on paper of simple geometric forms; through 8/31. Bungert, 225 Lafayette St. (925-0200).

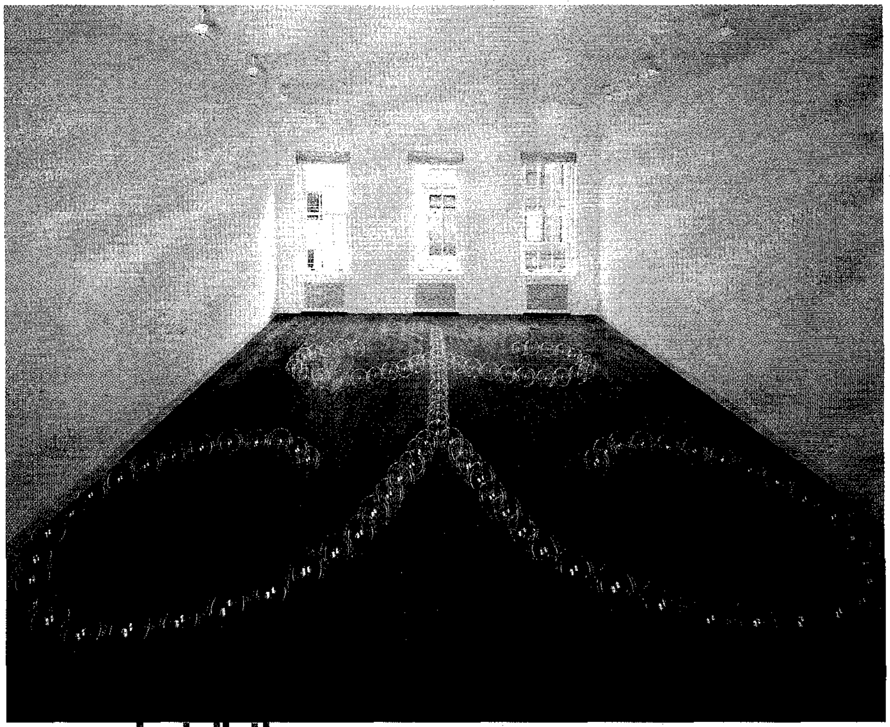
Other

Elizabeth Catlett—A survey of the African-American artist's paintings, sculptures, and prints from the past five decades; through 8/15. Caribbean Cultural Center/African Diaspora Institute, 408 W. 58th St. (307-7420).

Eric Karpeles—The *Sanctuary Project*—an installation of abstract paintings that forms a 30-by-50-foot enclosure intended as a place of contemplation and renewal; through 9/8. Grand Central Terminal, Main Waiting Room, 42nd St. between Vanderbilt Ave. and Lexington Ave. (340-3284), daily 10–7.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.



Installation

Heavenly Spheres

Possibly his most poetic work to date, James Lee Byars's 'The Angel' consists of 125 handblown Venetian-glass spheres arranged in the shape of a figure. At Michael Werner, 21 East 67th Street; through September 7 (gallery is closed August 17–25).

Group Shows

Madison Avenue and Vicinity

Beacon Hill—980 Madison Ave. (734-3636). Works from the collection of the Federal Reserve Board celebrating the twentieth anniversary of its Fine Arts Program and a selection of trompe l'oeil paintings of currency; through 9/7.

Davis & Langdale—231 E. 60th St. (838-0333). A summer selection of works by Lennart Anderson, Quentin Bell, Lucian Freud, Albert York, and others; through 8/30.

Hirschl & Adler—21 E. 70th St. (535-8810). "Going Places: Images of Travel and Transport," with works by more than 45 American and European artists dating from the nineteenth century to the present; through 8/16.

Hirschl & Adler Modern—21 E. 70th St. (535-7338). Works by Carol Diehl, Charles Garabedian, Grace Knowlton, John Lees, Joan Snyder, Robert Rahway Zakanitch, others; through 8/16.

Knoedler—19 E. 70th St. (794-0550). Works in media not commonly associated with a particular artist's *oeuvre*, among them films by Nancy Graves, photographs by David Smith and Richard Pousette-Dart, and an architectural model by Frank Stella; through 9/22.

57th Street Area

Adams—50 W. 57th St. (489-5064). "Going Places," with works by Robert Arneson, Luis Cruz Azaceta, Jim Barsness, Jose Bedia, Joan Brown, Peter Saul, James Valerio, others; through 8/16.

Del Re—41 E. 57th St. (688-1843). Works by Adami, Arman, Indiana, Pousette-Dart, Stella, others; through 8/31.

Fischbach—24 W. 57th St. (759-2345). Recent paintings by gallery artists, among them Leigh Behnke, Alice Dalton Brown, Jane Freilicher, Candace Jans, Polly Kraft, Billy Sullivan, and Jane Wilson; through 8/23.

French—24 W. 57th St. (247-2457). Paintings of landscapes, interiors, and still life by Anderson, Briggs, Berg, Fields, Kelly, Linehan, Monafo, J. Patterson, W. Patterson, Zigmond, others; through 9/3.

Goodman—24 W. 57th St. (977-7160). "Recaptured Nature," with works by Giovanni Anselmo, Joseph Bartscherer, Lothar Baumgarten, Dan Graham, Richard Long, Gabriel Orozco, Ed Ruscha, others; through 8/30.

Photograph courtesy of Michael Werner Gallery.

MB Modern—41 E. 57th St. (371-3444). "Sacred Matters: Works on Paper," with works by Bruno Andrade, Alan Gussow, Billy Lee, Emily Mason, and other gallery artists; through 9/21.

PaceWildenstein—32 E. 57th St. (421-3292). Works by Barbara Hepworth, Donald Judd, Robert Mangold, Elizabeth Murray, and Joel Shapiro; through 9/7.

St. Etienne—24 W. 57th St. (245-6734). "Breaking All the Rules: Art in Transition," with works by Gerd Arntz, Max Beckmann, Sue Coe, Lea Grundig, John Heartfield, Hector Hyppolite, John Kane, Gustav Klimt, Justin McCarthy, Emil Nolde, others; through 9/6.

Snyder—20 W. 57th St. (262-1160). "Affinities: Contemporary and Historic Art," with works by Milton Avery, Ilya Bolotowsky, Norris Embry, Laurie Fendrich, Hannah Fink, Luke Gray, John Obuck, Rolph Scarlett, Patrick Strzelec, Steve Wheeler, and others; through 8/16.

View—250 E. 51st St. (317-9757). "Sculptor's Drawings," with works by Agnes Denes, Richard Nonas, Clement Meadmore, Yoko Ono, Dennis Oppenheim, Mary Ann Unger, others; through 9/4.

Zabriskie—41 E. 57th St. (752-1223). Images of dance in drawings, photography, and other media, by Laure Albin-Guillot, Brassai, Baron Adolph de Mayer, Arnold Genthe, Barbara Morgan, and Abraham Walkowitz; through 8/30.

SoHo and TriBeCa

Blum—99 Wooster St. (343-0441). A selection of Boliw shrine figures of the Bamana people of Mali; through 10/5.

Bose Pacia—580 Broadway (966-3224). Works by Arun Bose, Ganesh Haloi, Madhoor Kapur, Manu Parekh, Arpita Singh, others; through 8/31.

Cavin-Morris—560 Broadway (226-3768). Works by self-taught artists and by Haitian and Jamaican artists; through 8/16.

Hoffman—429 W. Broadway (966-6676). "Summer Pleasures, Summer Treasures," with works by Rafael Ferrer, Viola Frey, Frank Owen, Joseph Raffael, and others; through 9/3.

Ingbar—568 Broadway (334-1100). Paintings, photographs, sculpture, and works on paper by twenty artists that depict the Empire State Building, the Chrysler Building, and the Flatiron Building; through 8/31.

Kasmin—74 Grand St. (219-3219). Sculpture by Donald Baechler, Konstantin Kakanias, and Nancy Rubins; through 9/21.

Knowlton—568 Broadway (966-2625). "Splash," with paintings, photographs, and sculpture by Peter Begley, Christina Bothwell, Christopher Giglio, Mac James, John Risley, Jacqueline Schatz, others; through 8/16.

Moore—594 Broadway (343-7016). Paintings by Fritz Drury, Kirby Fredendall, Elinore Hollinshead, Neill Slaughter, and Nancy Witt; sculpture by Matthew Fine; through 8/31.

Stendhal—386 W. Broadway (334-4649). Pop art, nineties-style, by Gio Bondi, Crash, Ron English, James Warhola, others; through 8/31.

Weber—142 Greene St. (966-6115). "Photoworks/Artworks," with works by Victor Burgin, Patrick Faigenbaum, Kathy Grove, Louise Lawler, Allan McCollum, John O'Reilly, others; through 8/30.

Other

Brooklyn Bridge Anchorage—Cadman Plaza West at Hicks St. and Old Fulton St., Brooklyn (206-6674, ext. 251). Creative Time's "Art in the Anchorage 96," with works by Doug Aitken & U-Ziq, Rebecca Bollinger, Jim Campbell, Shirin Neshat, Penelope Umbrico, others; through 8/25.

Columbia University—Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall, 116th St. and Broadway (854-7288). "The Fragrance of Ink: Korean Literati Paintings of the Choson Dynasty (1392–1910) From the Korea University Museum"; 8/14–9/21.

Empire–Fulton Ferry State Park—East River between the Brooklyn and Manhattan bridges, Brooklyn (718-596-2507). "BWAC 1996 Empire–Fulton Ferry State Park Outdoor Sculpture Show," with outdoor works by eighteen sculptors; through 9/8.

Morris Healy—530 W. 22nd St. (243-3753). Wall drawings and other wall-dependent works by Robert Adams, Quisqueya Henriquez, Steve Keister, Joyce Pensato, Cindy Poorbaugh, Mark Sheinkman, Meg Webster, and Kathleen White; through 8/23.

Sculpture Center at Roosevelt Island—Main St. at Motorgate Parking Garage, Roosevelt Island (832-4540, ext. 359). Recent sculpture by Mary Carlson, Nina Levy, Heidi Schlatter, others; through 11/15.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500); Wed.–Sun. 12–6, $2 suggested donation. "Siah Armanjani: The Staten Island Ferry Pedestrian Bridge and Other Works"; through 9/22. . . . "Norman Pate: Retrospective Exhibition"; through 9/22. . . . "Studio Artists Exhibition: In the Spirit of Norman Pate"; through 9/22.

Socrates Sculpture Park—Broadway at Vernon Blvd., Long Island City (718-956-1819), daily until dusk. "Tenth Anniversary Show, Part I" with outdoor sculptures by Colin Chase, Kurt Delbanco, Julie Dermansky, Darrell Petit, Kazumi Tanaka and George Mansfields, and others; through 8/15.

Taipei—McGraw-Hill Building, 1221 Sixth Ave. (373-1854). "In Search of Identity," with paintings, photographs, prints, and other media by seven Chinese-American immigrant artists who live and work in California; through 9/6.

Photography

Arsenal—Fifth Ave. at 64th St. (360-8143), "Games People Play," with vintage and contemporary photographs from the New York City Parks Photography Archive; through 9/13.

Anthony Barboza—Black-and-white jazz photographs; through 8/16. Mann, 42 E. 76th St. (570-1223).

Bing Wright/Jenny Saville and Glen Luchford—Monochromatic photographs on the theme of nature/Photographs taken by Luchford of Saville's nude body pressed against a sheet of glass above him. Through 8/30. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Steven Brock—Black-and-white portraits of the people of Pomabamba, a remote Andean village in North-Central Peru; through 8/16. Richardson, 560 Broadway (343-0839).

I.C.E.—521 W. 23rd St (727-3612). "La Dolce Vita," paparazzi shots of Federico Fellini, Marcello Mastroianni, Sophia Loren, and others prominent in fifties Italian cinema; through 9/1.

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Landscapes of the Civil War: Newly Discovered Photographs From the Medford Historical Society; through 11/10. . . . "Highlights From the ICP Permanent Collection: 100 Years of Documentary Photography and Photojournalism"; through 11/10.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "In Times of War and Peace: The Photographs of David and Peter Turnley"; through 9/8. . . . "Emerging Photographers #2: Award-Winning Work by New York City Students"; through 9/8.

Petra Karadimas—Computer-manipulated portraits; through 9/14. In Khan, 415 W. Broadway (226-6484).

Gustav Klutsis—Photographs and photomontages of designs for agitational-propaganda posters, plus original posters, poster sketches, and spatial studies; through 8/17. Schickler, 52 E. 76th St. (737-6647).

Mary Anthony—589 Broadway (925-2300). "Nude York," with images of nudes by 31 New York–based photographers; through 8/17.

Municipal Art Society—457 Madison Ave. (843-8075). "The New American Ghetto," Camilo Jose Vergara's photographs of urban communities; through 9/20.

Pedro Meyer—Computer-enhanced photographs whose imagery comments on the similarities and differences between Mexico and the United States; through 8/17. Aperture's Burden Gallery, 20 E. 23rd St. (505-5555).

Ricco/Maresca—152 Wooster St. (780-0076). Works by Robert Frank, Robert Mapplethorpe, Sally Mann, and other photographers chronicling attitudes toward delirium over the past two centuries; through 9/8.

Rice—325 W. 11th St. (366-6660). "Summertime," an exhibition of stock photography from Graphistock; through 9/8.

Marc Wilkins—Images of New York's annual end-of-summer drag festival from the photographer's new book *Wigstock, Holiday on Heels* (St. Martin's Press); through 8/30. Beitzel, 102 Prince St. (219-2863).

Witkin—415 W. Broadway (925-5510). "Two," with photographs of couples by Bill Brandt, Robert Doisneau, Janine Niepce, and Edward Weston; more couples in Gallery Two, showing works by Evelyn Hofer; through 9/10.

Museums

American Craft Museum—"Breaking Barriers: Recent American Craft." Works by Wendell Castle, Dale Chihuly, Viola Frey, Michael Lucero, Albert Paley, Joyce Scott, and other contemporary craft artists; through 10/13. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Okavango: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5/97. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist/naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; "Scientists and Journalists—One Story, Two Voices: A Century of Science Reporting in The New York Times"; through 9/29. . . . "Amber: Window to the Past." A history of amber in fossil specimens and decorative objects; through 9/2. . . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks"; through 8/18. 725 Park Ave. (288-6400); Tues.–Sat. 11–6 (Thurs. 6–8 free), Sun. 12–5; $3; $1 seniors and students.

Bronx Museum of the Arts—"Artist in the Marketplace: Sixteenth Annual Exhibition"; through 9/28. . . . "Petrona Morrison and Veronica Ryan: Sculptural Works"; through 9/28. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

Brooklyn Museum—"Early Renaissance Paintings From the Brooklyn Museum." The museum's own collection of thirteenth- and fourteenth-century Italian panel paintings; through 8/31. . . . "Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4, $2 students, $1.50 seniors.

Dahesh Museum—"On the Prowl: Hunters and the Hunted" with hunting images in paintings and sculptures by Antoine-Louis Barye, Jean-Lèon Gèrôme, Constant Troyon, and others; through 10/5. 601 Fifth Ave. (759-0606), Tues.–Sat. 11–6; free.

El Museo del Barrio—"Re-visions of El Barrio." A selection of photographs and drawings made by East Harlem youths during a ten-week class held by El Museo del Barrio and the International Center of Photography; through 8/18. . . . "Working Shoes: A Site-Specific Installation by Ana Busto"; through 9/15. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Meret Oppenheim: Beyond the Teacup." The first retrospective of the Swiss artist's work in the United States, spanning the early thirties to the early eighties; through 10/9. . . . "Africa: The Art of a Continent." The first major survey of the artistic traditions of the entire African continent; through 9/25. . . . "In/sight: African Photographers, 1940 to the Present"; through 9/22. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

Guggenheim Museum SoHo—"Mediascape." Multimedia and interactive art by ten artists, among them Marie-Jo Lafontaine, Bruce Nauman, Nam June Paik, and Bill Viola; through 9/15. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Isamu Noguchi Garden Museum—More than 250 works by the sculptor (1904–1988), displayed in his former studio and garden. 32–37 Vernon Blvd., Long Island City (718-721-1932); Wed.–Fri. 10–5, Sat. and Sun. 11–6 (on Sat. and Sun., the museum operates a shuttle-bus service from Manhattan departing from 70th St. and Park Ave. beginning at 11:30 and making hourly trips on the half-hour; round-trip fare is $5); $4, $2 seniors and children.

Jewish Museum—"The Illegal Camera: Photography in the Netherlands During the German Occupation, 1940–1945." Photographs documenting the German occupation of the Netherlands during WW II; 8/18–12/1. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Winslow Homer." The first comprehensive retrospective of the American painter's work in more than twenty years, featuring approximately 180 paintings, watercolors, and drawings from all periods of his career; through 9/22. . . . "American Printmaking 1880–1900: Winslow Homer and His Contemporaries"; through 9/22. . . . "Toulouse Lautrec." Lithographs, related paintings, and drawings from the museum's collection; through 9/15. . . . "Ancient Art From the Shumei Family Collection"; through 9/1. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. . . . "Bare Witness: Clothing and Nudity"; through 8/18. . . . "Art of the Deccani Sultans"; through 8/25. . . . "Studio Glass in the Metropolitan Museum of Art"; through 10/6. . . . "American Painting: 1930–1940, Selections From the Collection"; through 9/8. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

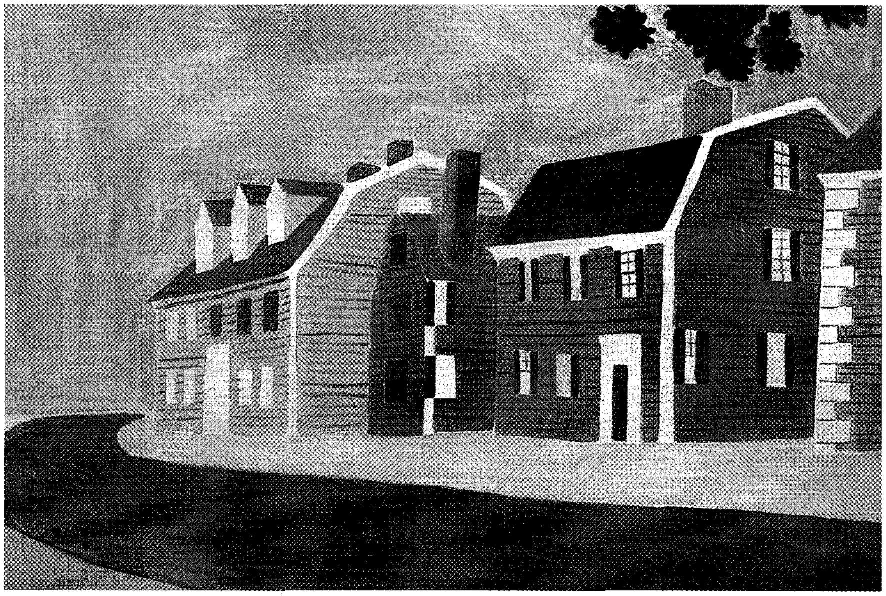
Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaire from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"An American Treasury: Quilts From the Museum of American Folk Art"; through 9/8. . . . "The Art of the Contemporary Doll"; through 9/8. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of the City of New York—"Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

Museum of Modern Art—"Picasso and Portraiture: Representation and Transformation." The first comprehensive survey of the artist's portrait work, beginning with the early studies from his years in Barcelona, then moving through his life via intimate portrayals of his family, lovers, and friends; through 9/17. . . . "Pictures of the *Times*: A Century of Photography From the New York *Times*"; through 10/8. . . . "From Bauhaus to Pop: Masterworks Given by Philip Johnson"; through 9/3. . . . "Refining the Sports Car: Jaguar's E-Type"; through 8/20. . . . "Thinking Print: Books to Billboards, 1980–95"; through 9/10. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish). Note: Admission to "Picasso and Portraiture" is by timed-entry tickets, available in the museum's lobby or by calling Ticketmaster at (212) 307-4545, for $12.50 (adults), $9 (seniors and students), and $4 (children 6 to 15).

National Academy of Design—"171st Annual Exhibition"; through 9/1. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.



On View **Recently rediscovered—and on exhibit in New York for the first time since the forties—the paintings of the Russian-born American modernist Myron Lechay (1898–1972) were once compared to works by Henri Matisse and Raoul Dufy. This time around, however, viewers are more likely to be reminded of Milton Avery. At the Spanierman Gallery, 45 East 58th Street; through August 30.**

Photograph courtesy of Spanierman Gallery.

National Museum of the American Indian Smithsonian Institution—George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily; free.

New York Public Library—"Headlines, Deadlines, Bylines: The New York *Times* Morgue 1896–1996"; through 10/19. . . . "The Global Library http://www.nypl.org." An exhibit that examines the digital revolution within the context of a 5,000-year history of communications; through 8/17. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Privy to History." Nineteenth-century objects found during a 1995 excavation of an outhouse in lower Manhattan; through 9/21. . . . "July 9, 1776: New York's Independence Day"; through 9/15. . . . "In Search of Light: Tiffany Lamps at the New-York Historical Society"; through 9/15. . . . "Becoming Eleanor Roosevelt: The New York Years, 1884–1933"; through 11/24. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"Documenting the Times: Adolph S. Ochs and the Early Years of the New York *Times*"; through 9/15. . . . "Being William Morris: A Centenary Exhibition"; through 9/1. . . . "Through British Eyes: Images of Bermuda, 1815–1860." An exhibition of early-nineteenth-century drawings, watercolors, and prints of Bermuda that was organized by the Bermuda National Gallery and the Bermuda Government Archives; through 8/18. . . . "Pre-Raphaelite Drawings: The Art of the Book and Beyond"; through 9/1. . . . "Morris's Medieval Manuscripts"; through 9/1. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Heroic Painting." Works by Bo Bartlett, Vincent Desiderio, Walton Ford, Lawrence Gipe, Julie Heffernan, Komar and Melamid, and Mark Tansey; through 9/8. . . . "Visions of Ireland: Jack B. Yeats." Paintings by Ireland's most noted modern painter, Jack B. Yeats (1871–1957); through 9/8. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Ceremony of Spirit: Nature and Memory in Contemporary Latino Art"; through 9/15. . . . "From the Studio: Artists-in-Residence 1995–1996"; through 9/15. . . . "The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Shigeko Kubota." An installation of the artist's video sculptures; through 8/25. . . . "NYNY: City of Ambition." Paintings, photographs, films, architectural models, and period clothing produced in New York City between the turn of the century and 1960; through 10/27. . . . "An American Story." Works from the museum's permanent collection; through 10/6. . . . "Perpetual Image: Photographic Narratives of the Desert West"; through 9/22. . . . "Collection in Context—Paul Cadmus: The Sailor Trilogy." The artist's paintings of carousing sailors on shore leave in Riverside Park in the early thirties; through 9/1. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Ik-Joong Kang: 8,490 Days of Memory." An installation that uses chocolate as a metaphor to revisit the past from the perspective of the present, specifically referring to the artist's memories of the candy bars given to him by GIs when he was in grammar school in Korea; through 9/27. 120 Park Ave. (570-1807); Mon.–Fri. 11–6; free.

Auctions

Doyle—175 E. 87th St. (427-2730). 8/14 at 10: "End of Summer Sale." On view from 8/10.

Sloane *continued from page 31*

she hung out in the offices of the DNC—"Kathy will just sit places," explains a friend—and worked with society real-estate broker Pat Dixson. But though she quickly established a reputation as a woman-about-town (and occasional party crasher), she soon outgrew the city's sedate pace. In 1992, she decided to focus her attention on the biggest prize of all. Kathy set out to conquer New York.

Sloane had dreamed of moving to Manhattan for most of her life. Even in Louisville, she assiduously maintained her contacts back East and lavished special attention on the media. One of her close friends is Dan Rather, whom she used to call at least once a day. She met the famously accommodating Brokaws—Tom and Meredith—at a Kentucky Derby party in Louisville in the seventies. Soon after, a luggage-laden Sloane began showing up at odd times at their Park Avenue apartment in New York. She always arrived with an excuse. Regardless of the weather, her flights back to Kentucky regularly seemed to get fogged in. But long after the fog had lifted, Sloane stayed on, and often invited friends to visit as well.

"It was humiliating," recalls one of these friends. "You had this feeling that the Brokaws were thinking, *Oh, my God, not only is she here, but now she's inviting her friends over, too.* But that kind of thing doesn't bother Kathy."

When she moved to Manhattan for good, Sloane unpacked her Vuitton luggage at the Upper East Side townhouse of another big-time media couple, retired New York *Times* columnist Tom Wicker and his wife, CNN producer Pamela Hill. She remained there, on and off, for nearly six months. Wicker concedes that he thought it was "a good idea" when Sloane decided to get her own place—a genteel walk-up in the East Seventies—but denies that she was asked to do so. Hill, too, remains loyal. "Strong women are judged more harshly," she says, adding that Sloane is "fascinating" when she talks politics.

THE WICKERS WEREN'T THE ONLY ONES WHO found Sloane fascinating. Shortly after she arrived, Sloane called P.R. man Bobby Zarem, a friend of her husband's, who helped arrange a few introductions. Sloane proved immediately popular. Vivacious and gossipy, she had an encyclopedic knowledge of society and politics. Keenly status-conscious, she was also immensely loyal to her friends. People enjoyed watching her in action. "She's a phenomenon." says Stephen Schlesinger. "You kind of accept Kathy for what she is."

Among her first friends in the city was Zarem's client Denise Rich, the millionaire songwriter and former wife of IRS fugitive Marc Rich. Another early conquest was insurance magnate Walter Kaye. Though she had no official relationship with the DNC, Sloane persuaded both Kaye and Rich to become Democratic donors. Then, able to claim she'd raised more than $100,000 for the party, she was named a DNC "managing trustee."

Sloane and Rich—a matched set in three-inch heels, Chanel suits, gold bangles, and scarlet nails—quickly became inseparable. As a newly minted contributor to the DNC, the popular Rich had access to an endless stream of A-list invitations, and Sloane was thoughtful in calling the powers that be to let them know that Rich's fondest wish was to have Sloane at her side. In time, the two women became a familiar sight at salons across the city, holding forth at high-powered East Side dinner parties, giggling at a power table at Elaine's.

Between parties, however, Kathy needed a way to pay the bills. Thanks to his campaign debts and her closetful of Halstons, Harvey's inheritance was greatly diminished. Last year, the couple gave up their expensive Georgetown house and moved to a large but nondescript brick townhouse adjacent to a busy overpass. "The thing to understand is that Kathy has had to be the breadwinner," says one sympathetic friend.

Eventually she landed a job at Brown Harris Stevens, where her old friend and Wheaton College roommate Mary Rutherford was working as a broker. Not surprisingly, Sloane quickly proved herself a first-rate saleswoman. Aggressive and energetic, she wasn't shy about putting her myriad connections to good use. Among her first clients was Denise Rich, to whom she sold a cavernous multimillion-dollar apartment on Fifth Avenue.

Despite her real-estate success, however, Sloane still seems rankled by the deal that got away: the sale of Jacqueline Onassis's penthouse last March. "The Kennedys called Kathy and told her they wanted her to do it," says Sloane intimate Florence Hart, who is married to Democratic pollster Peter Hart. The sale of the historic residence to oil billionaire David Koch was a major real-estate coup. Sloane, who considers herself a friend of the Kennedys, reportedly bragged to friends that she had personally sold the apartment.

In fact, there seems to be only one person who hadn't heard about Kathy's big score—David Koch, the billionaire who bought the apartment for $9.5 million. "I can't for the life of me place her," Koch says, searching his memory. Ultimately, it seems, Sloane's role in the affair was minimal. Though Sloane did show the apartment to a few clients (and Joan Rivers), the apartment was eventually sold by a broker at another company, Pamela O'Connor of William B. May. When the dueling brokers ran into each other recently, both refrained from bringing up the touchy matter. "I've heard the rumors, but I have tried to rise above them," says O'Connor primly.

(Both of the Sloanes declined to be interviewed for this story, though Harvey obligingly provided the phone numbers of people Kathy wanted interviewed. "You have to remember, I'm a professional," Kathy said, insisting that Brown Harris discourages brokers from talking to the press. "It's my career, and I can't overstep the boundaries of the profession.")

IN THE END, HOWEVER, IT IS POLITICS, NOT real estate, that has always been Kathy Sloane's true passion. Despite a few bumps, her political career seems to be proceeding according to plan. Sloane's efforts on behalf of the Clintons have awarded her considerable White House entrée, though the exact extent of her influence is still in question. "She'll say, 'Guess what? I know the president, and he wants to meet you,' " says one friend. But can Sloane really set up lunch with Hillary, as she once claimed? Harold Ickes and Mack McLarty, whose names Sloane regularly drops, did not return calls asking about her. Cornered at a luncheon for the New-York Historical Society, Mrs. Clinton herself was circumspect. "I know Kathy Sloane, sure," she said. "I've known her for a long time. She does a lot of good work."

Sloane is certainly staying busy. Last winter, she took time off from her job to campaign for the president in New Hampshire; in June, she hosted a party for the Wickers at Washington's stuffy Sulgrave Club and a week later jetted to California for a luncheon meeting with business leaders in the state. Next week, she is expected to join the Clintons and other VIPs—safely offstage—at Radio City Music Hall for the president's 50th-birthday party.

Where all this will lead is uncertain. There is always a chance that Sloane can parlay her considerable efforts into a position in the Clintons' second term. (She once told a friend she had been offered a State Department job but declined because of the pay.)

Ultimately, there are many who see in her life parallels to that of another smart, aggressive woman who married a genial southern politician. Like Hillary Clinton, Kathy Sloane for a long time harnessed her own ambitions to her husband's. But while Bill Clinton, a natural politician, ended up as president, Dr. Sloane—through some accident of fate or timing—ended up as D.C. commissioner of public health. Undaunted, Mrs. Sloane is now going it alone, and despite a few mishaps, nobody is ready to count her out. Resilience, after all, has always been Kathy's most enduring (and admirable) trait. As she said after her husband's second gubernatorial defeat: "Why quit once you've proven yourself a survivor?" ■

theater

Playing with *Dolls*...*Songs* Sung Blue

Onstage Living *Dolls*

With summer drawing to a close, now's the time to stock up on cheap thrills before the serious season arrives. And they probably don't come cheaper than *Valley of the Dolls,* a stage adaptation of Jacqueline Susann's celebrated book-and-screen trashfest about three young, not particularly inhibited girls on the make in the big city. (Imagine!) At Circle in the Square Downtown, 159 Bleecker St. (307-4100).

Broadway

Previews and Openings

Hughie—Eugene O'Neill began his life in a seedy hotel at Broadway and 43rd; a few blocks up the street, Al Pacino is currently inhabiting the seedy hotel in which that life drew (metaphorically) to an end. This moody chamber piece about a self-deluding small-time hustler—the playwright's next-to-final Broadway production, staged posthumously in 1964—is in previews for a 8/22 opening; it runs through 8/31. $55. Mon.–Sat. at 8, Sat. at 2. *Circle in the Square, 50th St. bet. Broadway and Eighth Ave. (239-6200). 1 hr. 10 mins.*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Big—A musical adaptation by John Weidman, Richard Maltby Jr., and David Shire of the 1988 film that starred Tom Hanks as a 12-year-old kid who makes a wish for an adult body and, to his surprise, gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. $42.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 15 mins.*

Bring In 'da Noise, Bring In 'da Funk—Miss it at the Public a few months ago? George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring their farcical vaudevilles as live stage shows before committing them to film. Chelsea's American Jewish Theater, having successfully dusted off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—and given the latter its first professional New York revival in 61 years, has recently moved it uptown. $45 Tues.–Thurs., $47.50 Fri.–Sat. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Delicate Balance—Edward Albee, the writer who infused continental absurdism with a distinctively American accent, ends his far-too-long absence from Broadway with this Lincoln Center Theater revival of his 1966 Pulitzer Prize–winning drama about a family torn between love, fear, and madness. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/29. *Plymouth, 236 W. 45th St. (239-6200). 2 hrs. 40 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $25–$70 through 9/12; $60–70 thereafter. Mon.–Sat. at 8, Wed. and Sat. at 2 through 10/7; Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 thereafter. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grace and Glorie—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhattan careerist (Lucie Arnaz) determined to save her, willing or otherwise, from the ravages of real–estate development and its attendant sadnesses. Directed by Gloria Muzio. $35–$45. Tues.–Sat. at 7:30, Wed., Sat. and Sun. at 2:30. *Laura Pels Theatre at the Roundabout, Broadway at 45th St. (719-9393). 2 hrs.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joe Barbara (*Another World*) as bad boy Danny Zuko, Debby Boone as Rizzo, and Sally Struthers as Miss Lynch. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir

Photograph by Tom Lawlor.

Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket—the same theater, ironically, from which its successful debut production was withdrawn a century ago following the writer's arrest and imprisonment for homosexuality. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning 6/10: Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Seven Guitars—"Things as they are / Are changed upon the blue guitar," wrote Wallace Stevens. No one knows that better than playwright August Wilson, whose flashback-laden story of a blues guitarist's premature death is the latest installment in his exploration of the black experience in America. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/8. *Walter Kerr, 219 W. 48th St. (239-6200). 3 hrs.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—"Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest." (Simon; 8/7/95.) Ms. Buckley will be with the show until 8/26, when London's Elaine Paige (*Evita, Cats*) takes over. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Timon of Athens—Following (relatively) closely on the heels of Tony Randall's fine National Actors Theater production in 1993, this summer's second Shakespeare in the Park stars Michael Cumpsty (*L.A. Law*) as the title character in the Bard's rarely seen late parable of curdled naïveté in a disillusioned idealist. Free, with a limit of two tickets per applicant. Tues.–Sun. at 8. Tickets may be picked up on the day of performance, starting at 1 P.M. at the *Delacorte Theater* in Central Park, and between 1 and 3 P.M. at the *Public Theater, 425 Lafayette St.*; the closest entrances and footpaths leading directly to the Delacorte are at 81st St. and Central Park West and at 79th St. and Fifth Ave. Through 9/1. *Delacorte Theater, Central Park (539-8750). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Opening
Apocalypse Now?

Performance artist Deb Margolin kicks off the new "Punch and Judaism: Women at the Millennium" series at Interart Theatre (549 West 52nd Street; 246-1050) this Monday with 'O Wholly Night,' her play about a young Jewish woman who spends her (copious) spare time waiting for the Messiah.

Photograph by Carol Rosegg.

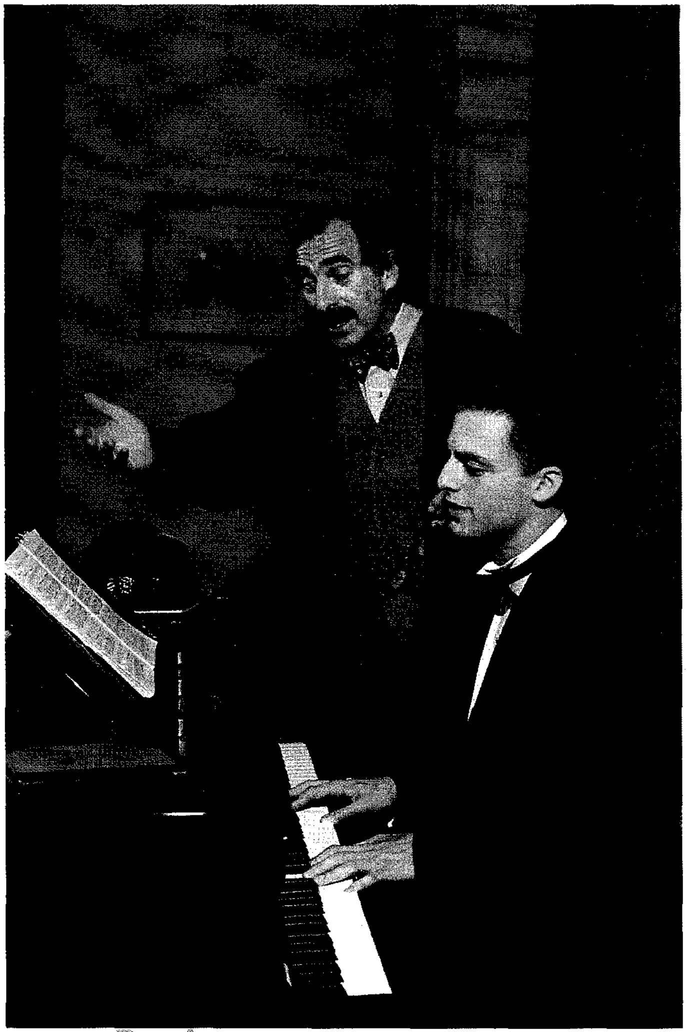
Off Broadway
Previews and Openings

Howard Crabtree's When Pigs Fly—One of this year's more melancholy theater trends is the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. Opening 8/14. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

Old Wicked Songs—$42.50. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Beginning performances 8/16 for a 9/5 opening. *Promenade, 2162 Broadway, at 76th St. (580-1313).*

O Wholly Night—$20. Through 8/30, Mon.–Fri. at 8; thereafer, Tues.–Sat. at 8. Beginning performances 8/12 for a 8/15 opening. *Interart Theatre, 549 W. 52nd St. (246-1050).*

Valley of the Dolls—$25. Wed–Sat. at 8, Sat. at 11. Through 9/14. *Circle in the Square Downtown, 159 Bleecker St. (307-4100).*



Previews

Encore, da Capo

The (extremely) brief run of 'Old Wicked Songs' at Playhouse 91 last November proved just long enough to get it nominated for the Pulitzer Prize in Drama. This week, Jon Marans's play about an emotionally frozen young pianist and the old master who thaws him out settles in for—one hopes—a somewhat longer stretch at the Promenade, 2162 Broadway, at 76th Street (580-1313).

Photograph by Carol Rosegg.

Now Playing

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15-$35. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700)*

The Boys in the Band—So what if it has a cast of characters—The Brave One, The Scared One, The Troubled One, etc.—seemingly lifted from a forties bomber movie? One excuses such roughnesses in the case of genuine thematic innovation, and Mart Crowley's groundbreaking 1968 script—the one that introduced gay culture, anxieties, and mating rites to mainstream theatrical audiences—is one of the few plays of the last 30 years unquestionably entitled to that distinction. $40-45. Tues.–Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Da—"So we beat on," wrote F. Scott Fitzgerald, "boats against the current, borne back ceaselessly into the past." That point is brought home in a particularly vivid manner in the Irish Repertory Theater's revival of Hugh Leonard's 1978 play about a returning expatriate coming to terms with the ghost of his dead father. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Forbidden Hollywood—Gerard Alessandrini, creator of the long-running, often updated *Forbidden Broadway*, has redirected his irreverently satirical gaze—best characterized as a wise-ass smirk with a leavening dollop of genuine affection—from stage to silver screen. $35–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30. *The Triad, 158 W. 72nd St. (799-4599).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a *mitzvah* meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Heavenly Days—The Greek myth of Amphitryon has been retold so many times that André Gide gave up on the renaming process and simply appended a number in the high thirties to *his* version. John Glines's updated restyling of this classic text looks at it from a modern gay perspective—not so far from the original as you might at first think, actually. $25. Wed.–Fri. at 8, Sat. and Sun. at 7, Sun. at 10. Through 9/1. *Grove Street Playhouse, 39 Grove St. south of Christopher (924-1198).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Jasper in Gramercy Park—An elderly couple find themselves mysteriously sustained through the trials of "various and multiple lifetimes" by the presence of a large bossy dog (and hey, we're here to tell you it *does* happen) in Mary Mitchell's new play. $25. Tues.–Sat. at 8, Wed. at 2, Sun. at 3. Through 9/1. *Phil Bosakowski Theatre, 354 W. 45th St. (598-2385).*

Making Porn—Ronnie Larsen's play about life in the gay-porn industry. With Rex Chandler; directed by Mr. Larsen. $25 Tues.–Thurs., $30 Fri.–Sun. Tues.–Thurs. at 8, Fri.–Sun. at 7, Sat. at 10. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Phaedra—Everett Quinton, doing that Everett Quinton thing he does to Euripides' classic tale of a mom with one bad case of ants in the pants for her stepson. (All right, that's not *exactly* what it says in *The Oxford Guide to Classical Literature*, but you get the idea.) $20. Thurs.–Sat. at 8, Sun. at 7. *Theater for the New City, 155 First Ave. at 10th St. (307-4100).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Off-Off Broadway

Agatha—The late Marguerite Duras's play about the incestuous desires that hold a brother and sister in their dreamy sway. $12/TDF, $8 students, $6 senior citizens. 8/15–18 at 10. *Nada,* *167 Ludlow St. (420-1466).*

At Odds: A Collection of Peculiar Works—$12; gala opening 8/17, $20; Thursdays, pay what you can. *The Ministry,* 8/19–8/21 at 7; *Freiheit Makes a Stand,* Thurs.–Sat. at 8, Sun. at 5, through 9/1. *Vineyard 26th Street Theatre, 309 E. 26th St. (529-3626, ext. 100).*

Beyond Therapy—The New York Actors Alliance's third-annual summer production of Christopher Durang's comedy about a pair of New Yorkers whose earnest efforts at romance run into the brick wall of their respective, and less-than-encouraging, psychoanalysts. $12, plus two-drink minimum. Fri. and Sat. at 8. Through 8/24. *Trocadero Cabaret, 368 Bleecker St. at Charles (330-7607).*

The Donut Hole—$10. Fri. and Sat. at 11. Through 8/31. *The Interlude, 45 W. 21st St. (388-2260).*

Explosion of a Memory of a Revolution: The Task—A theater "collage" based loosely on German playwright Heiner Müller's script about three French government agents sent to Jamaica to provoke a rebellion of the slave population during the French Revolution. $10. 8/15, 8/16, 8/17 at 7; music and drinks from 6. *Ohio Theatre, 66 Wooster St. (420-1466).*

Godspell—Steven Schwartz's musical-comedy retelling of the Gospel of St. Matthew. $15. Fri. and Sat. at 7:30, Sun. at 5. Through 9/1. *Oasis Theatre, 230 E. 9th St. (673-3706).*

Hippolytus—The drama by Euripides. $15. Wed.–Sat. at 8. Through 8/24. *American Theater of Actors, 314 W. 54th St. (581-3044).*

It's Toast—A new play by Theater for the New City's Crystal Field about life in New York is the focus this year of the group's annual Summer Street Theater tour. It plays at various outdoor sites throughout the five boroughs through 9/15; call *254-1109* for details. Free.

Lion in the Streets—$12. 8/13–8/17 at 8. *Ensemble Studio Theatre, 549 W. 52nd St. (946-5271).*

A Midsummer Night's Dream/King Lear—Free. Thurs.–Sun. at 8. The currently playing *Dream* runs through 8/15; *Lear* begins performances 8/22 and plays through 9/15. *Washington Square Park (330-8086).*

The Monster & Maggie—A stage piece drawn from the writings of Stephen Crane. $12. Wed.–Sat. at 8. Through 8/31. *Sargent Theatre, 314 W. 54th St. (595-1733).*

Orestes: I Murdered My Mother—Commendably intent on communicating the elevated "philosophical" underpinnings of classic Greek drama, modern stagings all too often ignore the equally important theatrical element of Greek tragedy: cheap thrills. This update of Euripides' drama corrects that highbrow tendency by dragging Clytemnestra's matricidal kids through the contemporary nightmare of tabloid journalism. $12. Thurs.–Sat. at 8, Sun. at 5. Through 8/18. *One Dream Theatre, 232 W. Broadway (279-4200).*

Premium Bob—$10. Thurs. at 8. Through 8/15. *Workhouse Theater, 41 White St., bet. Broadway and Church St. (431-9220).*

Romeo and Juliet—Free. Thurs.–Sat. at 8. Through 8/24. *Municipal Parking Lot, across from 85 Ludlow St. (253-1813).*

Shakespeare to the Quick—The National Shakespeare Company's one-hour version of *Romeo and Juliet* for the younger set. $8. 8/19,. 8/20 at 8, 8/24 at 2, 8/25 at 7. *Chelsea Playhouse, 125 W. 22nd St. (265-1340).*

Smash the Treadmill—$10. Mon. and Tues. at 8. Through 8/27. *Synchronicity Space, 55 Mercer St. (721-7903).*

Summerfest '96—A program of new scripts and revivals; call for scheduling details. $10; $8 for groups of ten or more. Mon.–Sat. at 8. Through 8/21. *42nd Street Collective, 432 W. 42nd St. (967-1481).*

Twelfth Night—$15. 8/14–8/25 at 8, 8/18, 8/25 at 3. *Chelsea Playhouse, 125 W. 22nd St. (265-1340).*

Vampire Lesbians of Sodom—From Sodom to Las Vegas with Charles Busch: What *else* do you need to know? $10, plus a two-drink minimum. Fri. at 10. Through 9/27. *The Duplex, 61 Christopher St. (255-5438).*

The Wife, the Bride, the Nun and the Actress—A program of one-acts. $10. 8/15–8/18, 8/20, 8/23, 8/24 at 8; 8/21, 8/22 at 7; 8/25 at 3. *Inner Space Theater, 134 W. 26th St. (989-2969).*

"Bucks" *continued from page 27*

Gephardt and the Democratic Senatorial Campaign Committee.

Few entertainment executives have forgiven Bob Dole for accusing the entertainment industry last year of "mainstreaming deviancy," with films rife with rape, violence, and casual sex. Perhaps that explains why Planet Hollywood Republicans Schwarzenegger, Willis, and Stallone are oddly silent this year instead of rallying behind Bob Dole. Still, there are showbizzy Dole stalwarts (see "Who's for Who"). **Time Warner** donated $50,000 in 1993 and 1994 to Dole's Better America Foundation. And seven hapless executives at Time Warner (including president **Richard D. Parsons,** who is black) had already given $6,250 to Dole in 1995 when, in the course of his now-famous Los Angeles speech, he fulminated, "You have sold your souls, but must you debase our nation and threaten our children as well?" This March, Parsons gave $1,000 to the New York Republican Federal Campaign Committee, but also kicked in $1,000 for Clinton/Gore (in 1992, he was a Bush/Quayle man).

Politics appear to have been as contagious as the acting bug with the **brothers Baldwin. Alec** was brought onboard Tony Bullock's campaign for Suffolk County executive as the special guest speaker at a fund-raiser last August in the East Hampton home of *Saturday Night Live*'s **Lorne Michaels and his wife, Alice.** Baldwin also recorded a 23-second telephone announcement in which he called Tony Bullock "one of the most decent public officials I've ever met." Bullock, a former East Hampton town supervisor who grew up with **Chevy Chase**'s sister, Daphne, was also supported by Chase, Baldwin's wife **Kim Basinger, Paul Simon, Edie Brickell, Patricia Duff,** and **Ron Delsener.** All of Bullock's fund-raisers sold out, but star-spangled rosters don't guarantee the same success in politics as they do in the movies. Bullock lost the election to incumbent Robert Gaffney—whose campaign had no marquee names. "The reason Bullock didn't win that election was because people didn't get his message. Bullock was very well known in the East End, but it's a big island," says Gaffney's spokesman.

Billy Baldwin hosted a fund-raiser in May at a SoHo art gallery for former assistant district attorney Brian Steel, the Democrat who is hoping to unseat Congressman Nadler in what is shaping up to be the noisiest race in September's primary. Among Nadler's supporters are a handful of political icons: **Gloria Steinem,** former White House counsel **Bernard Nussbaum,** and **Geraldine Ferraro.** Steel committee members include Union Bar partners **Will Regan** and **David Rabin,** producer-agent **David Fishof, Jann Wenner,** and Equinox gym owner **Danny Errico,** who plans to host a series of fund-raisers for Steel in his network of gyms. Rather surprisingly, given his job, *George* editor-in-chief **John F. Kennedy Jr.** is also a contributor.

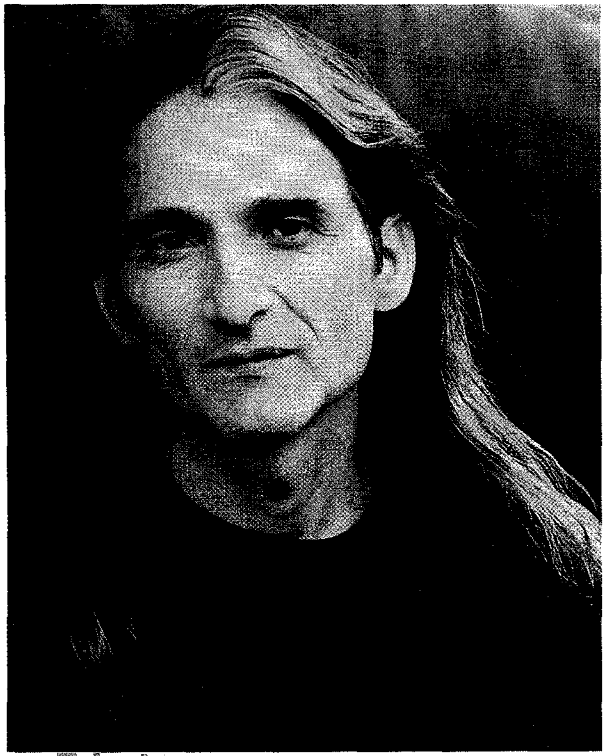
WNBC's **Chuck Scarborough** was banned from reporting news on this year's election after it was revealed he had donated to the Forbes campaign. Not that this was Scarborough's maiden voyage into political philanthropy: Last summer, he gave to Dole; in 1991, he gave $1,000 to help re-elect George Bush and Dan Quayle, and in 1992, $500 to help re-elect Arlen Specter. But not all networks object to such alliances: *New York* has learned that CNN's **Larry King,** whose show often breaks political news, tossed $1,000 into the Clinton-Gore collection plate without repercussions in 1995. **Peter Lund,** CEO and president of the CBS broadcasting group, donated $1,000 in 1995 and 1996 to Susan Molinari and Pete Wilson. WABC's **Claudia Cohen** gave money to Texas's pro-choice female Republican senator, Kay Bailey Hutchinson, and Virginia's Democratic senator, Chuck Robb, in 1994. *Post* gossip columnist **Cindy Adams** and the New York *Times*'s **Arthur Ochs Sulzberger** (presumably **Sr.**) made $1,400 and $1,000 contributions, respectively, to the New York Republican County Committee in 1995.

Public advocate Mark Green, thinking ahead to his 1998 bid to unseat Senator Al D'Amato, has rounded up a group of supporters that reads like a guest list for a movie premiere, with people like **Sarah Jessica Parker, Matthew Broderick, Veronica Webb,** and Motown Records chief **Andre Harrell.** An August 17 fund-raiser whose invitation lists **E. L. Doctorow, Griffin Dunne, Roy Lichtenstein,** and **George Plimpton,** among others, as the "Arts and Letters Committee," touts cocktails at CBS alumni **Frank Stanton**'s Water Mill home and a $500-a-head dinner in East Hampton at investment banker **Bruce Wasserstein**'s.

Of course, the motives for all this fervent back-scratching are sometimes obscure: In April, **Ron Lauder,** who also gave $41,000 to Governor Pataki's 1994 campaign, hired Pataki's wife, Libby, as a marketing consultant. Pataki has steadfastly maintained that because Lauder does no business with the state, there's no conflict of interest. But in the end, says Herbert Alexander, of the multitude of reasons to give to a candidate, *ego* is probably the common denominator. "A man once told me long ago," Alexander muses, "that the reason he gave to Senator Javits was so the senator would call him by his first name—preferably in front of twelve people." ■

nightlife

ENIT...H.O.R.D.E....Sonny Rollins



Talent

Beat-Poet Texan

Zen bard of the West Texas plains, country singer Jimmie Dale Gilmore performs songs from his fine, searching new record, 'Braver Newer World,' on August 21 at the Westbeth Theater.

Concerts

Lincoln Center Out-of-Doors Festival—The twenty-sixth annual installment provides free performances by some three dozen acts in the Lincoln Center Fountain Plaza, North Plaza, and Damrosch Park Bandshell. Related performances are hereafter denoted with a dagger (†).

Panasonic Village Jazz Festival—A ten-day-long roving circus of jazz-related performances, films, art, and dance, replete with a shuttle bus traveling between venues. Related events are hereafter denoted with an asterisk (*).

"Latin Divas†"—A mononymic dance party led by the racy Colombian singer La India, and featuring Alexa, and Jania. 8/13 at 8 P.M. *Damrosch Park Bandshell at Lincoln Center, Broadway at 65th St. Free.*

"Music Under New York†"—A showcase of the virtuosic, inspired, or just plain weird musical denizens of New York's public-transit system, with the venerable Mr. Spoons leading the charge. 8/17 at 2 P.M. *Fountain Plaza at Lincoln Center, Broadway at 65th St. Free.*

Oleta Adams; Norman Brown; Monie James—8/17 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 74th St. (307-7171); $30–$40.*

Dee Dee Bridgewater—With the Brooklyn Philharmonic Orchestra. 8/17 at 7 P.M. *Prospect Park nr. 9th St., Brooklyn. Free.*

Ruth Brisbane—Late of Broadway's *Bubblin' Brown Sugar*, the R&B singer cuts it up on 8/17 at 2 P.M. *Dana Discovery Center, Central Park at 110th St., nr. Fifth Avenue. Free.*

Elvis Costello and the Attractions—8/13 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 74th St. (307-7171); $35.*

ENIT Festival—Featuring Porno for Pyros, Black Grape, the Orb, Buju Banton, ReBirth Brass Band, international D.J.'s, communal meals, tree planting, and other treats. 8/17 at 4 P.M. *Garden State Art Lawn, Homdel, N.J. (307-7171); $38.50.*

Melissa Etheridge—8/21 and 8/23 at 8 P.M. *Jones Beach, Wantagh (307-7171); $37. 8/23 is sold out.*

Grupo AfroCuba de Matanzas†—The legendary Afro-Cuban rumba ensemble with performer Max Roach. 8/18 at 8:15 P.M. *Damrosch Park Bandshell, Broadway at 65th St. Free.*

H.O.R.D.E. Festival—While Lollapalooza chugs along with today's monsters of rock, herein comes the warm, crunchy alternative for nonguys and Hacky Sack aficionados everywhere. Headlining is Blues Traveler, whose singer recalls Van Morrison in both girth and vocal timbre, and Lenny Kravitz, who, dreadlocks aside, strives for classic-rock grandeur with just about every gesture he makes. Roots-rockers Rusted Root, prog-rock giants King Crimson, and country-rockers Son Volt round out the bill, along with the wonderfully nonreactionary Me'Shell NdegéOcello, whose own oldies fluency—she covers both Marvin Gaye and Bill Withers on her latest record—should help her fit right in. 8/16 at 4:30 P.M. *Downing Stadium on Randalls Island. (307-7171); $35.*

Indigo Girls—8/14 at 7 P.M. *Roseland, 239 W. 52nd St. (307-7171); $25.*

Asser Levy Seaside Concert Series—In perhaps one of the more bizarre pairings of the summer, State Senator Marty Markowitz of Brooklyn teams up with the likes of Sister Sledge and Jimmy Walker for a monthlong series of weekly shows by the beautiful waters at the Coney Island Boardwalk. 8/15: Roberta Flack; the Spinners. Every Thurs. through 8/22 at 8 P.M. *Asser Levy Seaside Park, Brooklyn. Free–$5.*

Look, Listen, Lunch—A series of midday concerts sponsored by the 34th Street Partnership. 8/16: Haitian/African dance ensemble Feets of Rhythm. Every Fri. in August at 12:30 P.M. *Herald Square, 34th St. and Broadway. Free.*

Alanis Morissette—The year's premiere siren of rage has already spawned a crew of smart, bratty, outspoken runners-up (Tracy Bonham, Patti Rothberg) in the wake of her hugely successful *Jagged Little Pill*. She howls, warbles, and yodels to the choir with England's wonderful pop combo Radiohead, whose latest, *The Bends*, is full of haunting, if more quietly insinuating, melodies. 8/16–8/17 at 8 P.M. *Jones Beach, Wantagh. (307-7171); $30.50.* 8/19 at 8 P.M. *Continental Airlines Arena, East Rutherford, N.J. Sold out.*

David Murray Octet—The volcanic tenorman and bass clarinetist plays music of the Grateful Dead from his upcoming album *Dark Star* as part of the Celebrate Brooklyn Festival at the Prospect Park Bandshell. 8/16 at 7 P.M. *Prospect Park nr. 9th St., Brooklyn. Free.*

No Doubt—An A&R man's dream: super-catchy melodies; a timely blend of ska, punk, and new wave; and, in Betty Boop–voiced singer Gwen Stefani, a feisty, girl-empowering blonde who looks good in a miniskirt. Sure, Anaheim's No Doubt owes more musically to SoCal predecessor Oingo Boingo than any more recent subcultural luminaries defining alt-rock tastes, but its debut, *Tragic Kingdom*, shows, at the very least, a sure sense for quality entertainment—something to be said for growing up within a stone's throw of Disneyland. It plays with fellow ska-flavored outfit Goldfinger. 8/21 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171); $15.*

Nusrat Fateh Ali Khan—Rescheduled from 8/1. 8/21 at 8 P.M. *Radio City Music Hall, 1260 Sixth Ave. (307-7171); $36–$46.*

Rage Against the Machine—While the treble yap of Zack de la Rocha carries this group's vocals, guitarist Tom Morello is the one with the freshest lyrics. "I loved midwestern 7-Eleven-parking-lot rock," he told *Raygun*. "But the thing that I always found wanting in those songs was lyrical content. It was like, 'Well, this is a bunch of great riffs and I am being rocked by it, but it's about dragons and sorcerers.' " Instead, RATM's songs are about Central American death squads, Maoist philosophy, and other bumper-sticker fodder, courtesy of a Chicano-activist legacy (de la Rocha's), Harvard sociology degree (Morello's), and collective passion for extremist politics. Luckily for them, the L.A. powerhouse never completely left the 7-Eleven, since the bone-crunching riffery that rules their multiplatinum *Evil Empire* is clearly what's drawing legions of moshers, skate punks, and mall rats, all of whom—regardless of their politics—are, as they say, being rocked by it. RATM play Jesus Lizard. 8/15–8/17 and 8/19–8/20 at 7:30 P.M. *Roseland, 239 W. 52nd St. Sold out.*

Sonny Rollins†—The saxophone colossus—and, if last year's birthday concert is any indication, still our greatest living improviser—takes the stage on 8/17 at 8 P.M. *Damrosch Park Bandshell in Lincoln Center, Broadway at 65th St. Free.*

Neil Young and Crazy Horse—The unwitting granddaddy of grunge parted ways with Pearl Jam after their collaboration on *Mirror Ball*, reuniting with the ragtag outfit Crazy Horse, and recorded his fine new *Broken Arrow*, a shambling, style-hopping hoedown that has plenty of the rage and warts-and-all *joie de vivre* we've come to expect from the unbowed 50-year-old. The mercurial album winds down with a lo-fi cover of a Jimmy Reed blues tune, recorded from the back of some noisy row-

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Caroline Greyshock.

dy bar—it's Young waving good-bye from the road. He plays with folksy chanteuse Jewel and Cincinnati's mighty Afghan Whigs. 8/19 at 8 P.M. *Madison Square Garden, Seventh Avenue at 33rd St. (307-7171); $25-$35.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 8/15: Psychograss, featuring Darol Anger, Tony Trischka, Mike Marshall. 8/16: Buster Poindexter and his Banshees of Blue. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 8/14: Throwing Muses; Chimera. 8/16: Chrome Cranks. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392); $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. 8/21: Larry Burton with Luther Allison. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755); $.*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 8/17: Groove Collective. Every Tues., it's the electro-funk rotating-D.J. showcase party, Analog. *416 W. 14th St. (229-0785).*

The Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist. 8/13: Rufus Wainwright; Julia Greenberg Band. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A mid-size bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. 8/14: Sister Machine Gun. 8/16: The Toasters. 8/20: Corrosion of Conformity. 8/21: Clutch; Orange 9mm; Fu Manchu. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 8/16: Avant-saxophonist John Zorn leads a trio of turntablist Ikue Mori and Faith No More singer Mike Patton. 8/19: David Murray Big Band. 8/20: Don Byron's Existential Dread; Lost Tribe★. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 8/15: Dahlia Seed. 8/16: Syd Straw; Jolene. 8/18–8/19: Yo La Tengo. 8/20: The Muffs. 8/21: Jawbox. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more au courant time slots of MTV. 8/16: Kevin Salem. 8/21: Jeffrey Gaines. *217 E. Houston St. (260-4700).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 8/13: Society of Soul; Lazy Boy. 8/14–8/15: Junior Reid. 8/16: Papa Jube. 8/21: Galliano. Shows nightly. *204 Varick St. (243-4940).*

Westbeth Theatre—The West Side's mid-size, mid-price rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 8/21: Jimmy Dale Gilmore; Scud Mountain Boys. Show at 8:30 P.M. *151 Bank St. (691-2272).*

Jazz

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 8/13–8/18: Tania Maria★. 8/19: Rick Dellaratta Quartet★. 8/20–8/25: Gato Barbieri★. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. Through 8/17: Jonny King, Don Braden, and James Genus★. 8/18: Chris Anderson and Ray Drummond. 8/19–8/24: Steve Turre, Stephen Scott, and Buster Williams★. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday night office hours here after the closing of his longtime haunt Fat Tuesday's. 8/13–8/18: Ron Carter and Quintet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St. (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 8/14–8/17: Pianist Russ Kassoff and bassist Linc Milliman★. 8/18: Pianist Terri Thornton★. 8/19: Sir Roland Hanna Trio★. 8/20: James Williams Trio★. 8/21–8/24: Pianist Ronny Whyte and bassist Dean Johnson★. *33 University Pl. (228-8490).*

Sardi's—The Joe Traina Quintet has extended its successful Friday-evening engagement here indefinitely, playing jazz, swing, and show tunes with various guest vocalists at 10:30 P.M. No cover, no

Performance

Take Me to Your Leader

So you're (a remarkably boyish) 37, former singer of one of the most influential rock bands of the nineties, and founder of the definitive alt-rock fest Lollapalooza. Now what? "Well, now I'd like to just drop a big *drip* of *love*," answers Perry Farrell. "Just drop a big . . . *love bomb* on people." More specifically, the ex–Jane's Addiction singer is dropping ENIT (Garden State Arts Center, August 17), a groovier, spacier post-Lollapalooza be-in that presents, along with Farrell's current band Porno for Pyros, cyber-ish acts like the Orb, jazz-ish acts like the ReBirth Brass Band, international D.J.'s, communal meals, and, of course, a tree-planting ceremony. Publicly disassociated from Lollapalooza and less than enthusiastic about its recent turn toward manly metal (Metallica and Soundgarden define this year's retro-aggro ambience), Farrell is now setting his sights higher—extraterrestrially high, in fact. The term *enit* comes from a book by cult sci-fi author Ludwig Pallmann. "It means, like, a knitting of energy," Farrell explains in reedy surfer twang. "All of a sudden, alikeness of thinking, which is very insectoid, you know?" And Pallmann's book, which describes extraterrestrial festivals with a precision Farrell isn't sure is fictional, provides the perfect reference point for the vibe he hopes ENIT will achieve. "I'm expecting a lot of shapes and sizes and very odd points of view, and, like, perspectives," Farrell says, portentously. "It doesn't have to stop with human beings at all." **CHRIS NORRIS**

Photograph by Sin/Tony Mott/LGI.

minimum. 8/16: *Sunset Boulevard's* Sal Mistretta. *234 W. 44th St., Club Room, 2nd floor (221-8444).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a cozy, candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. 8/18: Across 7th St. Septet★. 8/19: Jason Linder Big Band★. 8/20: Philip Thomas Quintet★. 8/21: Sam Yahel Organ Quintet, featuring Eric Alexander, Ryan Kisor, Peter Bernstein, and Joe Strasser★. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565); $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 8/13–8/18: Abdullah Ibrahim Trio, with Marcus McLaurine and George Gray★. 8/20–8/25: Kenny Garrett Quartet with Kenny Kirkland, Nat Reeves, Jeff "Tain" Watts★. Every Sun., Doc Cheatham plays from 2 to 6. Every Mon., it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. Wed. nights, the cover's a scant five bucks. 8/20–8/25: Dorothy Donegan. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. 8/13–8/18: Eric Reed Trio with Ben Wolfe and Kenny Washington★. 8/20–8/25: Terence Blanchard Quintet with Ed Simon, David Pulphus, Troy Davis, Philip Manuel★. Sets at 9:30 and 11:30 P.M.and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. 8/13: Hernia with Ton Rainey, Marc Helias, and Tim Berne. 8/14–8/17: Fred Hersch Quartet★. 8/20: Norman Hedman Quartet★. 8/21–8/24: Abraham Burton★. Every Mon., Gil Evans protégée and composer Maria Schneider leads her excellent seventeen-piece orchestra at 9 and 11. Every Sun., it's the Gust. W. Tsilis Quartet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. Through 8/17: Rufus Reid Trio★; 8/19–8/24: Ken Paplowski; Howard Alden; Michael Moore★. Every Sun. in August, it's the Junior Mance Duo. *126 W. 13th St. (924-5182).*

Comedy

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 8/13: New York Comedy Nights. 8/14: Hot 97's Phat Comedy. 8/15: New York Divas. 8/19: New Talent Night. 8/20: New York Comedy Nights. 8/21: Rich Vos. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Catch a Rising Star—Recently reborn, this variety showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set as a N.Y.C. apartment, where stand-up, sketch, and alternative comedians—along with musicians, cabaret artists, and others—will perform. Shows Tues.–Thurs. at 8:30 P.M.; Fri. and Sat. at 8:30 and 11 P.M. *253 W. 28th St. (244-3005).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 8/18: Tony Powell; Brian Mc Fadden; Billy Jaye; Lenny Varnedoe; Quentin Higgs; Rich Ramirez. 8/19–8/25: John Rizzo; Rich Ramirez; Matt Burke; Ben Creed; Billy Jaye; Lenny Varnedoe. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial new comedy spot in the Flat-Iron District. 8/16–/8/17: Tony Powell; Eddie Brill; D.C. Benny; Frank Vignola. Sun., Mon., and Tues. at 8:30 P.M., Thurs. at 8:30 and 11 P.M., Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri.–Sat., $8 weeknights. *34 W. 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston (260-2323).*

Stand-up New York—8/15–8/17: Melvin George; Rick Crome; J. R. Havlin. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Through 8/24: Diana Kroll in "All for You," a tribute to Nat "King" Cole. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30); $30, $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sun. evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix-fixe-dinner (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Through 10/12: Pianist Peter Mintun. Tues. through Sat. 9:30 to 1:30; $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Through 9/7, dancing on Sat. evenings 8:30 to 12:30, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio; $15; jacket and tie required. *2 E. 61st St. (940-8185).*

Claire—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1. No cover, no minimum. *156 Seventh Ave. (255-1955).*

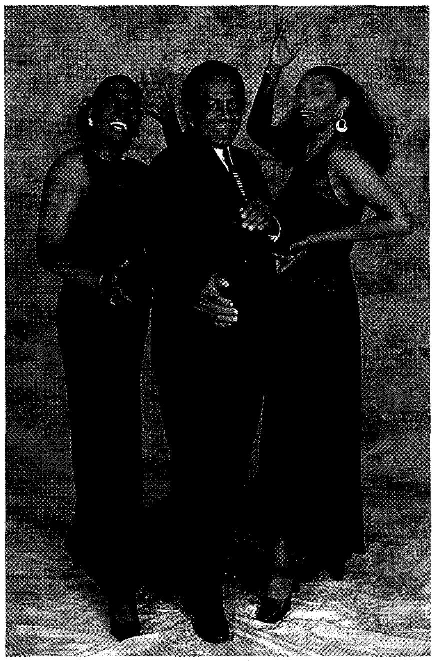
F. illi Ponte—Pianist/singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Michael's Pub—Woody Allen has tooted his last clarinet line at the old Michael's on E. 55th Street. The cabaret has now moved across town to the Hotel Parker Meridien, trading saloon decor for that of a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play, as always, Mon. at 8:45 and 11; $25 cover, plus a two-drink minimum. *Bar Montparnasse, Hotel Parker Meridien, 118 W. 57th St. (758-2272).*

Talent

Doo-wop Memories

After the success of January's triple-diva revue "20th Century Pop," Rainbow & Stars follows up with "20th Century R&B," starring rhythm-and-blues vets Maxine Brown, Vivian Reed, and Bunny Sigler. It runs August 6 to 31.



Rainbow and Stars—Following the gratifying success of his show "20th Century Pop" with rock goddesses Marianne Faithfull, Merry Clayton, and Darlene Love this past January, impresario Steve Paul continues his ongoing project of imbuing this customarily soigné nightspot with a slightly funkier note. This time, Maxine Brown, Vivian Reed, and Bunny Siegler are featured in "20th Century R&B: A Musical Celebration." Through 8/31; $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. Just down the hall, the **Rainbow Room's** "Hot Fun in the Summertime" series presents, for your dancing pleasure, the jazz ensemble Manhattan Latins and the new Rainbow Room Big Dance Band in alternating sets. (Wednesdays, guest vocalist Lynn Roberts sits in.) Tues.–Sat. 7:30 to 1. $20 music charge;.an à la carte dinner menu is offered from 7:30, and supper is served from 10:30 Tues.–Thurs. and from 11:30 Fri. and Sat. *30 Rockefeller Plaza, 65th floor (632-5000).*

Bars

Bar 5757—At the Four Seasons Hotel. This swank mausoleum has thirteen different martinis on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tues. night. *29 Bedford St. (627-1580).*

Beauty Bar—Another concept bar from the people who brought you No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme, and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine; it's a henna.) *231 E. 14th St. (539-1389).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls. *889 First Ave., near. 50th St. (980-9314).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wed. nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

Riverrun—A hybrid beer hall–subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. *176 Franklin St., near Hudson St. (966-3894).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thurs. and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Photograph by Carol Rosegg.

restaurants

New Tubers...Fast Fish...Ten-Dollar Dinner

Manhattan

Lower New York

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday is great. Yes, that was Bruce Weber. *451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, TM, V.*

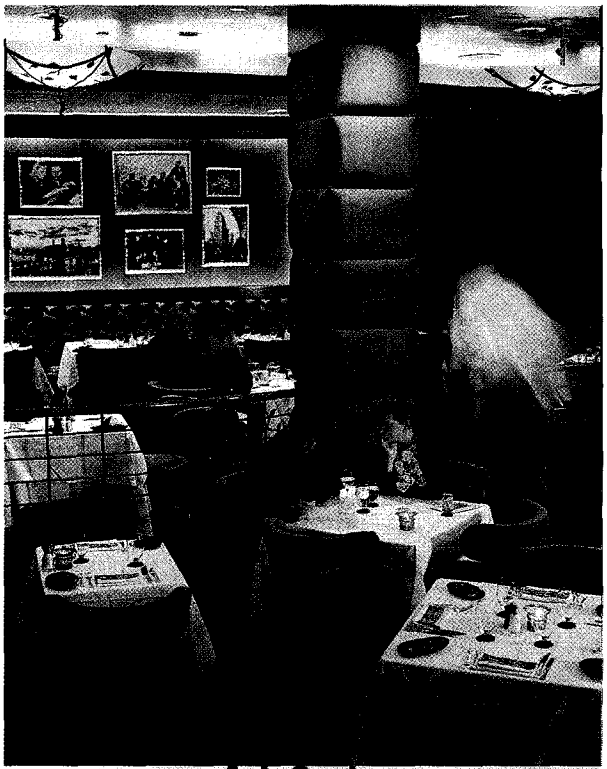
Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country and a fabulous selection of vegetarian dishes make this a downtown destination. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*



Photograph by Minh + Wass.

Ask Gael

Urbane Jungle

I want to feel suave and urbane.

Struggle through the raucous crowd in Monkey Bar, into the civilized elegance of the dining room. Soft glow from rosy suede. Chairs that embrace. And chef John Shenk's complex food, flavor-layered but never forced. A great room for grown-ups, my pals agree as we share bean-and-clam soup with hijiki, roast corn and a swirl of escarole, and the day's pasta: penne with braised rabbit, arugula, crimini mushrooms, and herbed ricotta. Then on to lamb with macaroni and goat cheese, and tuna steak, wondrously rare with a fiery accent of paprika vinaigrette. And chocolate-cappuccino parfait. (60 East 54th Street.)

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Below 14th Street, East

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. *190 W. 4th St. (633-BARK). (I) AE, CB, DC, DS, MC, TM, V.*

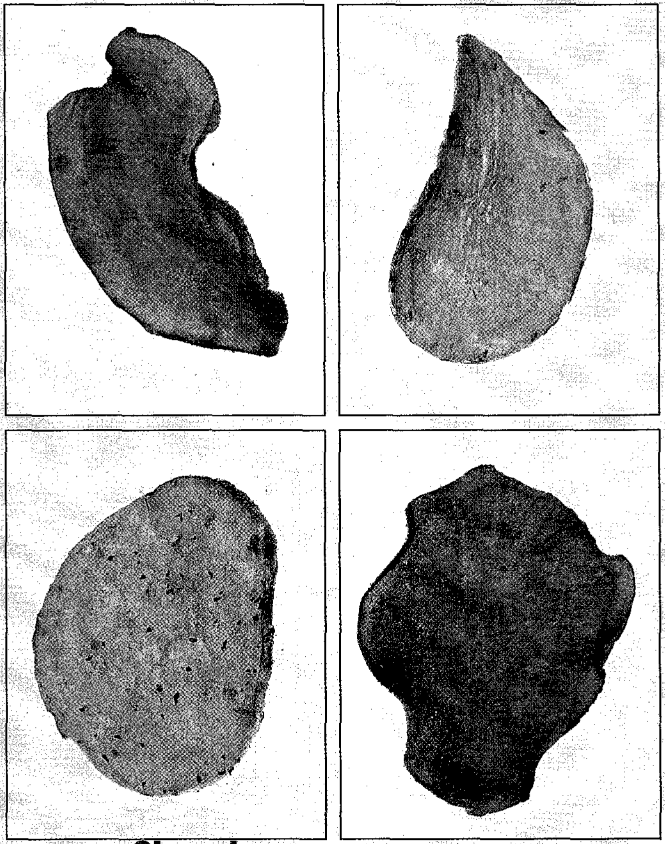
Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (475-9891/260). (I) AE, CB, DC, DS, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sazerac House—There's a lot of history in this eighteenth-century landmark building. A Village hangout for 30 years, the Saz specializes in Cajun-inspired American food, like Louisiana crab cakes, jambalaya, and pan-seared salmon. *533 Hudson St., at Charles St. (989-0313). (M) AE, DC, MC, V.*



Shopping Über-Tubers

After introducing such root exotica as yuca, taro, and batata to the tired snack vocabulary, Terra takes a traditional tack with its newest product line, made from Yukon Gold potatoes. We love the onion-and-garlic flavor, as well as the new mesquite and nacho seasonings for the sweet-potato chips.

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villacry. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Strausman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

The Cigar Room at Trumpets—This clubby hotel dining room features hearty American fare like steaks, chops, and seafood, should you feel like eating. The *real* specialty is the menu of 36 cigars from Nat Sherman and Davidoff of Geneva, any of which would be well-paired with a single-malt scotch. Jackets required. *Grand Hyatt New York, Park Ave. at Grand Central Terminal (850-5999). (E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Empire Korea—This 500-seat restaurant in midtown's Little Korea broadens the neighborhood's culinary offerings with forays into Japanese and Chinese cuisines, with entrées like marinated short ribs and rib-eye steak, sushi and sashimi, teriyaki, hibachi steak, and everyone's favorite translucent noodle, chap-chae. *6 E. 32nd St. (725-1333). (I–M) AE, DC, MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Notaro Ristorante—This new Kips Bay Italian restaurant has already attracted a loyal following form NYU Hospital across the street with dishes like New Zealand rack of lamb with Cabernet-wine sauce, spicy Tuscan seafood, and cacciucco alla Toscana. *635 Second Ave., nr. 34th St. (686-3400). (M) AE, CB, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, MC, TM, V.*

Photographs by Steve Wisbauer.

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

BlackFinn Bar & Restaurant—A place boasting all the elements to satisfy overtaxed office workers: happy hour, TVs, a fireplace, and a friendly attitude toward cigar smoke. The Cajun menu offers spicy fare like chicken-and-sausage jambalaya and blackened shrimp po'boys. On Sundays, there's live reggae and a raw bar. *994 Second Ave., nr. 52nd St. (355-6993). (I) AE, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Coldwaters—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. *988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.*

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Fresh Basil's Trattoria—This casual midtown Italian restaurant prides itself on its friendly service and contemporary atmosphere. Try the gnocchi Aurora, the seafood pescatore, or the grilled veal chop with portobello mushrooms. *663 Lexington Ave., nr. 55th St. (888-4292). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

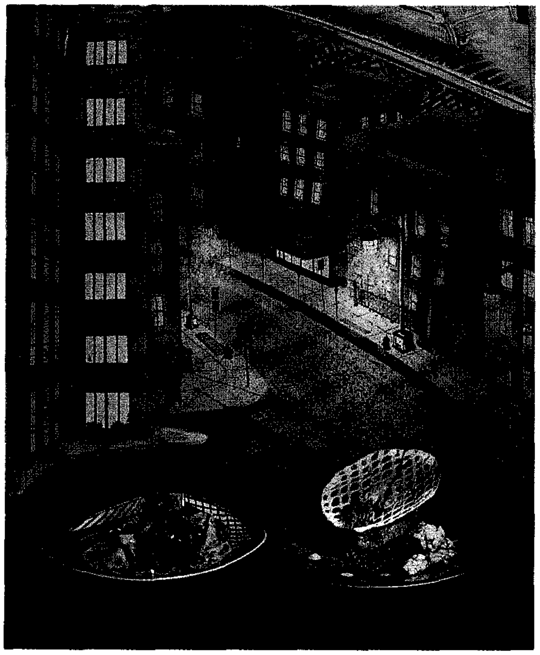
Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of

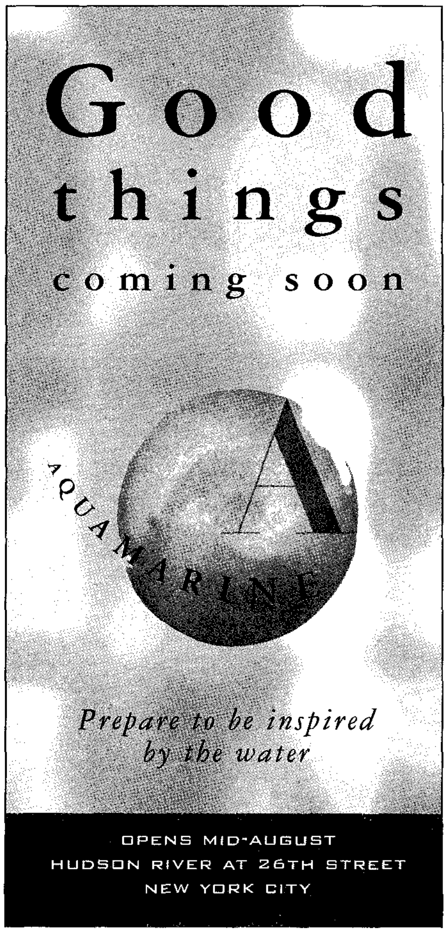
Deals

Fancy, (Almost) Free

Chaz & Wilson's Monday and Tuesday $9.95 dinner specials have long been a neighborhood draw, more for the discount than for the dining. Now new partner (and Le Chantilly chef-owner) David Ruggerio has sweetened the deal, augmenting the rib-and-meat-loaf menu with braised lamb shank, red-pepper-crusted tuna, and Moroccan-spiced salmon, and extending the discounts to seven nights a week (but only until eight on Wednesday, Friday, and Saturday). (201 West 79th Street.)



Photograph by Kenneth Chen.



Good things coming soon
AQUAMARINE
Prepare to be inspired by the water
OPENS MID-AUGUST
HUDSON RIVER AT 26TH STREET
NEW YORK CITY

LETIZIA
RISTORANTE ITALIANO
"Quality by tradition"
LUNCH • DINNER • PRIVATE PARTY ROOM
"Warm, friendly...satisfying."
ZAGAT '95
1352 FIRST AVENUE, BET. 72 & 73 ST.
212.517.2244

LASER VISION CORRECTION
Dr. Sandra C. Belmont is currently performing an FDA Phase II A research study of Holmium Laser surgery to correct farsightedness. The Holmium laser gently heats the cornea *(the clear tissue in front of the eye)* to change its shape, reducing the farsightedness.
There is no charge for the initial visit.
• Dr. Sandra C. Belmont M.D. is one of only 5 U.S. Ophthalmologists participating in this study.
• For more info please call 212/734-2250.

THE SALVATION ARMY
SHARING IS CARING

FUMIKO HOSODA
WELCOMES YOU!
"Dining at Shinbashi is spending an evening in Japan"
Shinbashi
JAPANESE RESTAURANT
280 Park Avenue on 48th Street,
(between Park and Madison), N.Y.C.
Reservations: 212-661-3915
ALSO VISIT Shinbashi-an
JAPANESE RESTAURANT
141 East 48th St., (between Lexington & Third)
New York City • Reservations: 752-0505

Les Pyrenees
distinctive French specialties
Lunch • Cocktails • Dinner
PRIVATE PARTY FACILITIES
251 W. 51st St. (opp. Gershwin Theatre)
Res: 246-0044 / 246-0373
Jean Claude Pujol, Owner - Open 7 Days
(Across from SHOWBOAT)

"DINE AND DANCE THE NIGHT AWAY AT THE HIDEAWAY!"
Since 1954
Hideaway
37th Street
• Fine Italian Cuisine
• Live Music & Dancing
(No Cover Charge)
32 W. 37th St.
(bet 5th & 6th Aves)
(212) 947-8940

APPLE
RESTAURANT & BAR
17 WAVERLY PLACE (212) 473-8888
VEGETARIAN AND VIETNAMESE CUISINE
LUNCH•DINNER
WEEKEND BRUNCH
SEPARATE KITCHENS
PRIVATE ROOM
KARAOKE

A Greenwich Village Tradition
Tio Pepe
Classic Spanish & Mexican Cuisine
"A wonderful place to meet, eat and have a great time, all at a reasonable price." Mary McCoy, MOR
168 West 4th Street (212) 242-9338

"Best Steaks, Prime Ribs, Pasta, Seafood in NY!"
Broadway Joe
STEAK HOUSE
20% DISCOUNT
★ LUNCH ★ DINNER ★ LATE DINING ★ OPEN 7 DAYS
★ PARTY RMS ★ CELEB HANGOUT ★ TERRACE DINING
★20% DISCOUNT ON FOOD & BEVERAGE★
VALID ANYTIME WITH THIS AD. NOT VALID WITH OTHER OFFERS. NY MAG
315 W. 46th St. (Bet. 8th & 9th Ave.) ★ 246-6513

PIG 'N' WHISTLE
IRISH PUB
Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Meltemi—This East Side Greek restaurant, cheerfully decorated in nautical colors with an Aegean mural, specializes in the kind of fresh charcoal-grilled whole fish that needs little more seasoning than olive oil, lemon juice, and herbs. *905 First Ave., at 51st St. (355-4040). (M) AE, DC, DS, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and John Schenk's Mediterranean-influenced American menu, with offerings like braised moulard-duck leg and mustard-crusted rack of lamb, propels the kitchen directly (and deliciously) into the twenty-first century. *60 E. 54th St. (838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Paparazzi—Informal Italian restaurant offering family-style dining. Separate rooms for smokers and non-smokers. *964 Second Ave., at 51st St. (759-7676). (M) AE, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

Wylie's Rib & Steak Joint—And a true "joint" it is, with messy finger food like baby back ribs, plus steak and barbecued chicken. *891 First Ave., at 50th St. (751-0700). (M) AE, DC, DS, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

Restaurant

Fishing the Atlantic

Flush with the success of a nightly queue at his Brooklyn restaurant, Bouillabaisse, the Yugoslavian-raised chef–marathon runner Neil Ganic dispenses light and fresh seafood down the street at Petite Crevette (127 Atlantic Avenue; 718-858-6660). Shrimp, octopus, and lobster all star in salads that are steeped in olive oil and citrus juices but no mayonnaise. Hot dishes include a very clammy and herbaceous Manhattan clam chowder and made-to-order seafood stew in a broth of vegetables, clam juice, and white wine. Among Ganic's specialties are a Brobdingnagian boned-and-stuffed striped bass filled with oysters, lobsters, shrimp, and scallops.

This is one of the few restaurants where the kitchen dwarfs the dining area. Huge Garland stoves turn out dishes for a clientele that includes workers at nearby Long Island College Hospital, a cross section of employees and jurors from the nearby courts, and Brooklyn Heightsters in squash clothes and Volvos. There are seats for ten diners right in front of the ice chest full of fresh Long Island fish as well as mussels, oysters, clams, lobsters, and, in season, crayfish.

Peter Kaminsky

Photograph by Warren Salowe.

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Limoncello—Sophisticated Italian restaurant serving specialties like fennel salad with blood oranges and balsamic vinegar and mussel soup with garlic and chili peppers. Leave room for the tirami su. *777 Seventh Ave., nr. 50th St. (582-7932). (E) AE, DC, DS, MC, TM, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito mixto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Sullivan's Restaurant & Broadcast Lounge—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The menu, half steakhouse-American and half Chinese, features such diverse selections as surf-and-turf and litchi-tea-smoked duck with sesame cakes. Live jazz nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

57th–60th Streets

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. *212 W. 57th St. (581-8900). (I–M) AE, DC, MC, V.*

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT pizzas. There is also a kid's menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Fitzers Restaurant—This Continental restaurant at the Fitzpatrick Manhattan Hotel boasts the best Guinness in New York and serves a traditional

HEARTLAND
REAL BEER
BREWERY
"BEST BREWPUB" IN NYC
– New York Magazine 1996 *Best of New York* Issue
35 Union Square West at 17th Street, NY 10003
212-645-3400

For Reservations:
212-246-6773
212-246-6788
863 Ninth Avenue
Corner of 56th St
Fax: 212-977-3857
Bello
Northern Italian Cuisine
Free Parking For Dinner
Customers 4:00 P.M. to Closing
ZAGAT 95

GOTHAM
COMEDY CLUB
"*AN ELITE NIGHT SPOT*" MEDIA WEEK
34 W 22ND ST • 212.367.9000

THE REGIONAL CUISINES OF CUBA AND THE CARIBBEAN!
Victor's Cafe 52
NEW YORK • MIAMI
236 WEST 52nd STREET
Between Broadway & 8th Avenue
Phone: **212/586-7714**

BARAONDA
INNOVATIVE ITALIAN CUISINE
"Go Chic and Ye Shall Find..."
Gael Greene, NYM
1439 Second Ave at 75th St. • 288.8555

Café WORD OF MOUTH
Breakfast, Lunch and Tea
Dinner Tu-F
Weekend Brunch
1012 Lexington Ave. at 72nd St. 249-5351

Johnnie's
A 36 year long running hit restaurant!
Special Dinner at 12.95 Open late
135 W. 45th St. (6th & B'way) 212-869-5565

Turner *continued from page 21*

if it were a journalistic enterprise or a Sunday-afternoon game of the week, viewed from the sidelines. *Hello?* People were painfully sloughing off these illusions over Jim McKay a generation ago. NBC is presenting the Olympics—literally paying for it—and NBC will produce it in the way that assembles the most eyeballs. Muhammad Ali lighting the torch—that was NBC's idea. Same with getting the swimming and gymnastic federations to extend their events.

The one time the formula was interrupted was for the 1988 Seoul Games, a bit of a Waterloo in Olympic TV. As a reaction against the usual criticisms, they were to be the "Games of journalism," recalls Ebersol. But it was a bummer: riots in the boxing venue, tipsy American swimmers stealing a Korean artifact, lots of drug-test violations. NBC wound up jumping from event to event, showing boxing and volleyball in prime time, seldom letting a story build. It let events control its coverage rather than putting on a show. The ratings were so far below expectations that advertisers loaded up on free "make-goods" in the second week, with the result that NBC was airing a numbing fifteen minutes of network ads per hour (Atlanta, by contrast, ran only nine, but at prices that grossed NBC $688 million).

NBC made sure Seoul didn't happen in Atlanta. Though it dutifully covered the bombing (and had to), it virtually ignored the gymnastics-as-child-abuse subplot that the rest of the media were howling about. Why step on its own good story?

By providing a plain-vanilla cable alternative in Sydney and Salt Lake and beyond, NBC could inoculate itself from at least some of the criticism, even if the cable coverage would be mostly symbolic. By not having cable this time, NBC made a gesture to its affiliated stations around the country. This group, which turned over local advertising time worth $70 million to NBC in order to keep cable away, used to be the backbone of TV. But the affiliates find themselves increasingly marginalized, losing sleep over images like Tom Brokaw, on *their* air, telling viewers to turn to MSNBC. To be sure, the cable channels won't be allowed to cover the main events like gymnastics—advertisers will demand the full number of consumers for that. More like soccer and softball and white-water canoeing. They won't get huge ratings, but sports fans won't have to feel as if they're trapped in the highlight film from hell. ■

Irish breakfast until 10:30 PM. Or stop in for tea and scones after a tiring afternoon of shopping at Bloomingdale's two blocks away. *687 Lexington Ave., at 57th St. (355-0100). (M) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Arlo's—There aren't many restaurants of this caliber on this somewhat barren strip of York Avenue; chef Christian Caizzo's New American menu, informed by his stint under Wolfgang Puck at Postrio, shows creativity and verve. Try the grilled salmon with lemon couscous, wild-mushroom risotto, or grilled lamb chops with tapioca-curried rice and cucumber-yogurt sauce. *1394 York Ave., at 74th St. (327-0870). (M) AE, MC, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. When the weather warms up, dine on lobster ravioli and grilled American lamb chops in the sidewalk café. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with selections from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Monte's Italian Steakhouse—This two-in-one restaurant lets you OD on beef, with aged prime steaks prepared on a woodburning grill, or order Italian specialties like family-style chicken scarpariello or angel's-hair pasta with grilled eggplant and basil ricotta. *1294 Third Ave., nr. 74th St. (744-5924). (M) AE, MC, V.*

Mulholland Drive Cafe—A very singles-bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Settle into comfortable banquettes and listen to live jazz. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, TM, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

One Fish Two Fish—Fish is the theme here. Everything—shrimp parmigiana, steamers, quarter-pound Maine lobster—comes with as much salad and garlic bread as you can eat. *1399 Madison Ave., at 97th St. (369-5677). (M) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

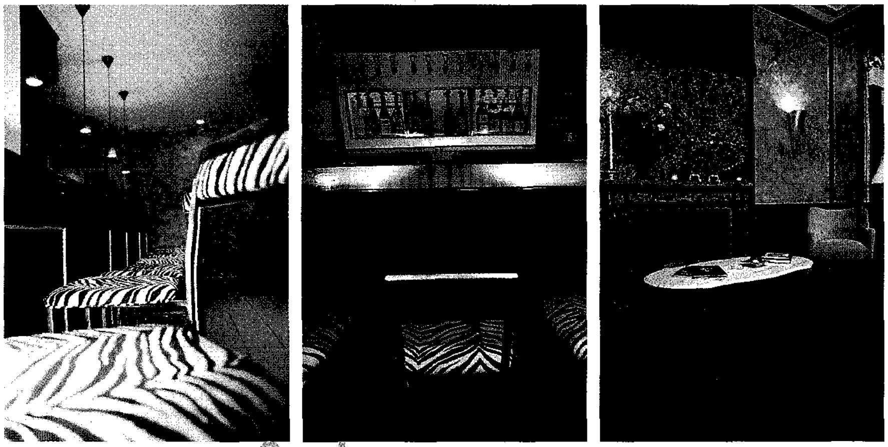
Pomodori—An uptown Italian bistro "with Mom in the kitchen" and an outdoor café. Grilled meats, fish, and pastas like cavatelli al cartoccio. *1425 Second Ave., nr. 74th St. (472-5225). (I–M) ($).*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Above 60th Street, West Side

Artepasta—Extremely affordable pasta palace with bright murals on the walls and unexpected extras like veal capriciossa and salmon carpaccio. An unlimited champagne brunch reels 'em in. *106 W. 73rd St. (501-7014). Also, 81 Greenwich Ave. (229-0234). (I–M) ($).*



Opening

Megatrend

The young owners of the new Divine Bar, ensconced in a refurbished midtown duplex, are hedging their bets by serving up *every* nineties trend. So trendoids can lounge on comfy sofas and armchairs. Taste updated "tapas" like crab fritters and chicken empanadas. Smoke a designer cigar. Or just sit at the bar and sample the fifteen flights of wine, organized by region and varietal, or three dozen brews. (244 East 51st Street.)

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican, promise. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dalí Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch, a deal at $17.95, make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

O'Neal's—A standby for pre- and post-theater dining, this Lincoln Center restaurant serves American food like potpie and ribs in a room designed to convey the feeling of Old New York. Live music on weekends, and kids eat free on Sundays. *49 W. 64th St. (787-4663). (M) AE, DC, DS, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Photographs by Eric Rank.

FIORELLO'S
ROMAN CAFE
"New York's Best Pizza."
— NY Magazine
1900 B'way at 64th St.
212-595-5330
The American Express® Card Is Always Welcome.
AMERICAN EXPRESS Cards®

Authentic Hunan Cuisine
& other regional Chinese dishes.
Open 7 days — Lunch & Dinner.
7 private dining rooms, 6 to 80 people.
PARK FREE for 4 HOURS (after 5 pm)
JIMMY SUNG'S
RESTAURANT
219 EAST 44TH ST. (Bet. 2nd & 3rd Aves.)
RES: 212 682-5678

one fish two fish®
1399 Madison Ave. corner 97 St.
369-5677

LA VERANDA
Theater Goers Haven
Dine In Elegance At Moderate Prices
One Of The Best Italian Restaurants In New York
FREE PARKING NEXT DOOR 5 PM TO 1 AM
163 W 47th St Res: (212) 391-0905

GATEWAY TO SUPERB INDIAN CUISINE
Bombay Palace
India's Culinary Ambassador
Sumptuous Lunch Buffet $9.95
Pre - Theatre Prix Fixe Dinner Specials from $19.95
Free Parking For Dinner Patrons
Res: (212) 541-7777
30 West 52nd Street
(between 5th & 6th Avenues)

SEVILLA
Luncheon Parties
FINEST SPANISH CUISINE
LUNCH•COCKTAILS•DINNER
famed Paella a la Valenciana
62 CHARLES ST. (W. 4 St.) WA9-3189

Langan's NY
The Theatre Goer's First Choice in Dining
150 West 47th St.
(bet. 6th & 7th Aves.)
New York, NY 10036
(212) 869-5482
3 COURSE PRE-THEATRE DINNER DAILY 4pm-7:30pm $22.95
Open Daily 11:30 am - Midnight Reservations suggested

the mix

Horst P. Horst...cartalk.com

John Leonard's Television Notes

Dalziel and Pascoe: An Advancement of Learning (8/13; 9 to 11 P.M.; A&E) is the latest addition to A & E's Tuesday-night line-up of English mystery movies, this one based on Reginald Hill's police-detective series. The astonishment is not that British television finally got around to these terrific murder mysteries but that Warren Clarke and Colin Buchanan so perfectly embody the coarsely intuitive superintendent, Andy Dalziel, and his intellectually febrile sergeant, Peter Pascoe. In Susannah Corbett, the producers have also found just the right Ellie Soper, Pascoe's feminist girlfriend. She is hiding out in this episode as a lecturer at a red-brick university where a female biology student accuses her gay professor of sexual harassment, dead bodies turn up not only underneath commemorative statues but also on some unlikely sand dunes, and something distinctly pagan seems to be happening every midnight in the woods.

Bloodhounds II (8/13; 9 to 11 P.M.; USA) reunites Corbin Bernsen, as a best-selling writer of crime novels with an advanced degree in real-life ineptitude, and Nia Peeples, as a perky ex-cop private eye with a black belt in chopsocky, this time to blunder to the solution of a case involving the serial killing of unconvicted rapist-murderers by a masked vigilante who wants Bernsen to help him rewrite his book-length manifesto and get it published. Considering the subject matter, as if *The Silence of the Lambs* had met the Unabomber, some of these laughs are queasy indeed. But an attractive cast makes it as diverting as the first *Bloodhounds.*

Memphis PD: War on the Streets (8/13; 10 to 11 P.M.; HBO) is an "America Undercover" cinéma-vérité look at the terrible things cops see on their beat, the suicidal feelings these sights arouse, a support group established to give the officers someplace to talk about what they don't even want to think about, and the law-enforcement price we pay in divorce, hypertension, heart disease, diabetes, and alcoholism.

Mr. Stitch (8/17; 8 to 10 P.M.; Sci-Fi) descends at the end into hokum and gibberish, but it's a wild and semi-hallucinatory ride until then, with Rutger Hauer as a mad scientist, Nia Peeples (twice this week!) as a sensitive shrink, and Wil Wheaton as "Subject 3," a composite of the body parts of 88 corpses, all of whom dream through him/her (it's an androgyne), while he/she trains as the ultimate warrior in a government weapons lab, where they also batch up nerve gas while listening to what sounds like post-punk industrial noise. Wheaton, clearly still experimental, looks like a jigsaw puzzle, a totem pole, a Papuan New Guinea death-mask, and a billboard for a tattoo parlor in the ninth circle of hell. But he has feelings too.

Losing Chase (8/18; 8 to 9:30 P.M.; Showtime) looks like the usual network feel-bad movie. However: Helen Mirren is the middle-aged woman who happens to be so depressed that except for her wicked tongue she's almost comatose; Kyra Sedgwick is the recent Sarah Lawrence grad hired for the Martha's Vineyard summer to take care of the troubled children; and Beau Bridges is the husband and father who hires her and who can't see his wife at all across so vast an abyss of incomprehension that you begin to doubt the whole idea of marriage. In a network movie, Beau would have fallen for Kyra and Helen probably would have wasted them. But here, in Kevin Bacon's first directorial effort, from a screenplay by Anne Meredith, Helen falls for Kyra instead. Like a pair of Rapunzels, they find each other on the water, in the garden, by kite, and by sail, even in a lighthouse meant specifically to

In Print **Languor, solemnity, tranquillity have always been hallmarks of Horst's photography (Suzy Parker, the face of the fifties, was "too un*ruly" for his taste). Such qualities are associated* with the allure of the old, and it probably *was* images of a lost era that drew people to last spring's Horst exhibition. But the attractiveness of *Horst: Sixty Years of Photography* is so immense that it resists categorization; all his dreamy tricks are obvious to the modern eye, and no less effective (or fresh) for being so. (Universe, $45.)**

Photograph by Horst; courtesy of *Vogue*/Condé Nast Publications, Inc. Book by Universe Publishing/Rizzoli International Publications.

meant specifically to remind us of Virginia Woolf, though Mirren is likely to remind us even more of Doris Lessing. Really quite remarkable.

Radio Highlights

Symphony Hall—8/13: Grieg's *Holberg Suite,* Opus 40, and Mendelssohn's Symphony No. 4 in A, Opus 90, *Italian.* 8/14: Salieri's Piano Concerto in B flat and Shostakovich's Symphony No. 9 in E flat, Opus 70. 8/15: Ibert's *Ouverture de fête* and Flute Concerto and Foss's *Three American Pieces.* 8/16: Marschner's "The Goldsmith of Ulm" overture, Haydn's Symphony No. 95 in c and Pierne's Concertpiece for Harp in G#, Opus 39. 8/19: Hanson's Symphony #3 and Enesco's *Roumanian Rhapsody,* Opus 11 #1 in A. 8/20: Vivaldi's Lute Concerto in D, RV 93 and Glazunov's Symphony No. 6 in c. 8/21: Schumann's Overture, Scherzo and Finale, Opus 52 and Beethoven's Piano Concerto No. 2 in B flat, Opus 19. Weeknights at 8. WQXR, 96.3 FM.

Breakfast at Random House—8/18 at 12:30 PM: "Colette." With Malcolm McLaren, Joan Juliet Buck, Françoise Gilot, Judith Thurman, and Lawrence Oxbourne. Lauren Hutton guest-moderates. WNYC, 820 AM.

Saturday Afternoon at the Opera— 8/17 at 1: Gomes's *Il Guarany.* With Placido Domingo, Veronica Villarroel, Hao Jiang Tian, Marcus Marcus Haddock and the Choir of the Bonn State Opera. WQXR, 96.3 FM.

Sunday Night Opera House—8/18 at 8: Mozart's *Die Entfuhrung aus dem Serail.* With Hans-Peter Mineti, Stanford Olsen, Luba Orgonasova, Cynthia Sieden and the Monteverdi Choir. WQXR, 96.3 FM.

New York and Company—8/13: Sharon Robinson on *Stealing Home;* Olivia Goldsmith talks about her novel *The Bestseller.* 8/14: Etymologist and punster Richard Lederer takes on the English language; Richard Weiner, author of *Webster's New World Dictionary of Media and Communications,* talks about words you never knew existed and why you didn't know them. 8/15: John Williams talks about his novel *The Angry Ones;* Documentary filmmaker Frederick Wiseman and his latest product *La Comedie Française;* Singer Didi Bridgewater. 8/16: Al and Larry Ubell detail the nuts and bolts of home repair. 8/19: Kweisi Mfume, new leader of the N.A.A.C.P., talks about *No Free Ride.* 8/20: Joyce Carol Oates discusses her novella *First Love.* 8/21: Monica Crowley on *Nixon Off the Record;* Grammarian Dr. Alan Cooper takes on the English language. Every day from noon to 2 P.M. on WNYC, 820 AM. Leonard Lopate hosts.

The Written Word

Jessica Hagedorn—8/14 at 6:30: Jessica Hagedorn reads from her new book, *The Gangster of Love.* In front of Barnes & Noble (33 E. 17th St.) in Union Square Park (253-0810); free.

Elissa Schapell and Helen Schulman—8/14 at 7: Kraine Gallery Bar, 85 E. 4th St. (358-1935); free.

Ben Neihart, Karla Kuban, and Kim Benabib—8/21 at 7: Kraine Gallery Bar, 85 E. 4th St. (358-1935); free.

Readings at A Different Light—8/13: William Leap reads from his two books *Word's Out, Gay Men's English,* and *Beyond the Lavender Lexicon.* 8/14: Liz Tracey reads from *So You Want to Be a Lesbian?* 8/19: Lutz von Dijk reads from *Damned Strong Love.* A Different Voice, 151 West 19th St. (989-4850); free.

Tours

Immigrant New York—8/14 at 1: A multiethnic walking tour through the Jewish East Side, Chinatown, Little Italy, and what used to be called Little Germany, Little Ireland, and Little Africa to see the contributions made by immigrants of yesterday and today. Meet at the front steps of City Hall. Call Big Onion Walking Tours at 439-1090 for further information; $9, $7 students and seniors.

Greenwich Village—8/16 and 8/18 at 1: A walking tour of New York's legendary home to artists, writers, and radicals, with a special emphasis on the history and architecture of the area. Stops will include: the Jefferson Market Courthouse, Washington Square Park's "Hanging Elm," and St. Luke-in-the-Fields Chapel. Meet at the Washington Square Arch located in Washington Square Park. Call 439-1090 for further information; $9, $7 students and seniors.

Central Park—8/17 at 1: A walking tour through New York's collective backyard to explore the largest work of art in the city. Stops include: the site of Seneca Village, the rocking chair riot, Strawberry Fields, and Robert Moses's smallest but greatest defeat. Meet the Washington Square Arch. Call 439-1090 for further information; $9, $7 students and seniors.

A Writer's Walk Through Greenwich Village—W. H. Auden claimed he always left his St. Marks Place apartment with mugger's money. But most accounts of writers in New York are impenetrably romantic. People smoked too much and slept on fire escapes and rose to pound out 3,000 uncorrupted words for Freda Kirchwey or Philip Rahv or (later) Harold Hayes and then, after another round of drinks, put the finishing touches on their first novels. And nowhere figures more prominently in writers' whitewashed stories than Greenwich Village. On this Sidewalks of New York tour, you'll see not only the residences of poets, playwrights, novelists, and journalists but their gathering places and the sites made famous in their work as well. Meet at the Arch in Washington Square Park. The tour is $12; call 642-9166 for more information and a schedule of other tours.

Fairs and Festivals

Harlem Week—Through 8/25. Music, dance, film, theater, and cultural events. All screenings will be at the Adam Clayton Powell Jr. State Office building. Call 749-5298 for information. Also a free performance of *Twelfth Night* at Riverside State Park as well as carnivals, fairs, and a food festival. For information on all the Harlem Week events, call 427-3315.

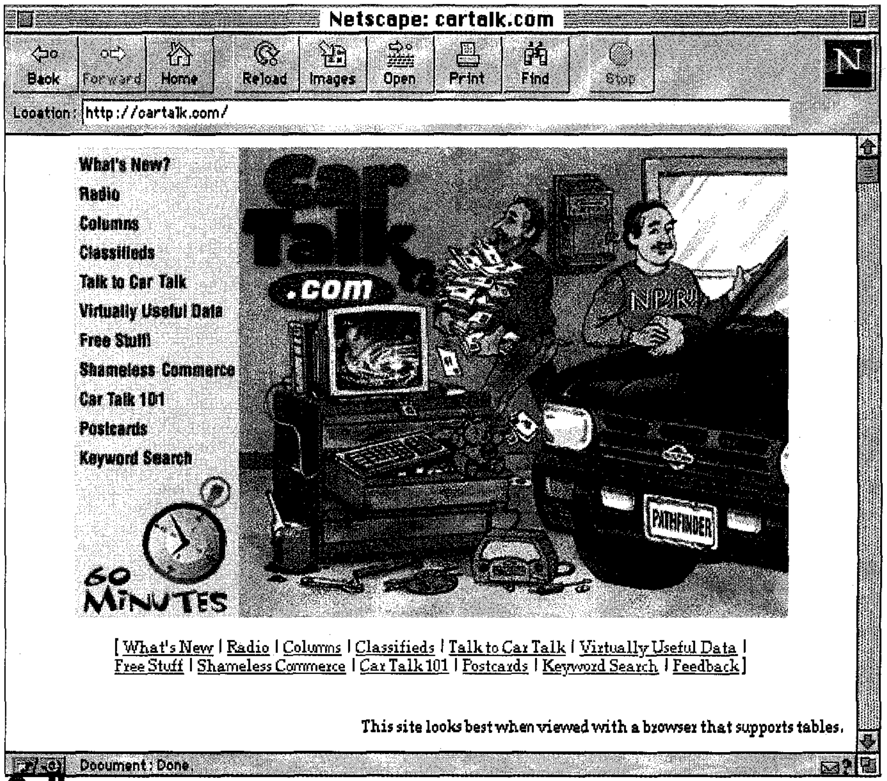
Benefits

Third Wave Fund—8/14 at 5:30: The New York premiere of *Girls' Town* with Lili Taylor, Anna Grace, and Bruklin Harris. The Third Wave Fund is the first national grantmaking source to benefit young women between the ages of 15 and 30. With a $250 contribution become a member of the Benefit Committee. This includes a prescreening reception (with the cast and filmmakers), a ticket to the premiere, and a ticket to the after party. For the premiere and after party: $40; just the after party: $15. All contributions tax-deductible. Please call 925-3400.

Exhibitions

Stewards of the Land—Through 8/23: An exhibition that captures the development of the Farm School as well as rural Greek life over the course of this century. Since 1904, the American Farm School has prepared Greek students for successful careers in agribusiness through academics and firsthand practical experience. A. S. Onassis Center, 58 W. 10th St. (998-3990); free.

The New American Ghetto—Through 9/20:



[What's New | Radio | Columns | Classifieds | Talk to Car Talk | Virtually Useful Data | Free Stuff | Shameless Commerce | Car Talk 101 | Postcards | Keyword Search | Feedback]

This site looks best when viewed with a browser that supports tables.

Online

Flames, Games, and Automobiles

Click and Clack, the garrulous Magliozzi Brothers from NPR's "Car Talk," have a Website chock-full of "virtually useful" advice, bits from their radio program (including the Puzzler), and a user-friendly personals area where singles liken themselves to cars (http://cartalk.com).

Solutions to last week's puzzles

C	H	A	R	A	B	A	N	C	■	L	E	T	U	P
A	■	R	■	R	■	C	■	A	■	A	■	A	■	R
P	U	T	I	N	T	H	E	P	I	C	T	U	R	E
E	■	I	■	O	■	E	■	I	■	T	■	R	■	S
R	A	S	H	■	■	■	E	T	H	I	C	I	S	E
■	■	A	■	L	■	S	■	A	■	C	■	N	■	N
P	E	N	T	O	T	H	A	L	■	A	D	E	P	T
R	■	■	■	N	■	O	■	I	■	C	■	■	■	L
I	C	I	N	G	■	T	E	S	T	I	M	O	N	Y
S	■	L	■	J	■	P	■	E	■	D	■	P	■	■
C	A	L	C	U	L	U	S	■	■	■	S	P	A	M
I	■	B	■	M	■	T	■	P	■	M	■	O	■	A
L	O	R	D	P	E	T	E	R	W	I	M	S	E	Y
L	■	E	■	E	■	E	■	A	■	E	■	E	■	B
A	D	D	E	R	■	R	E	M	I	N	I	S	C	E

D	E	F	O	G	■	A	L	G	A	■	E	W	E	R	■	T	E	A	M	■
O	Z	O	N	E	■	L	O	O	M	■	G	A	L	E	■	A	M	B	E	R
F	R	I	E	N	D	L	Y	N	A	B	O	R	S	M	I	X	B	E	S	T
F	A	L	T	E	R	S	■	E	R	R	■	M	A	N	N	■	I	A	T	E
■	■	■	O	R	A	■	T	R	I	A	D	S	■	A	N	I	T	R	A	S
P	A	S	■	A	P	S	E	■	L	I	A	■	I	N	E	R	T	■	■	■
L	I	T	T	L	E	C	H	I	L	D	K	A	N	T	R	E	E	D	■	■
O	D	O	R	S	■	R	E	N	O	■	O	L	D	S	■	■	R	E	M	I
T	A	P	E	■	D	I	R	K	■	S	T	A	Y	■	M	I	S	L	E	D
■	■	■	A	M	E	B	A	■	S	P	A	M	■	H	A	M	■	H	A	L
H	A	R	D	Y	M	E	N	C	K	E	N	B	A	E	R	P	A	I	N	E
A	L	E	■	R	U	S	■	L	E	N	S	■	G	R	I	S	T	■	■	■
I	S	H	T	A	R	■	W	A	T	T	■	P	E	O	N	■	T	E	L	L
R	O	A	R	■	■	D	I	S	C	■	R	A	N	I	■	C	A	M	E	O
■	■	B	U	N	K	E	R	S	H	I	E	L	D	S	K	O	R	M	A	N
■	■	■	M	A	N	L	Y	■	E	L	S	■	A	M	I	N	■	A	P	E
M	E	M	P	H	I	S	■	A	D	O	P	T	S	■	T	I	C	■	■	■
A	L	A	E	■	F	A	S	T	■	V	I	A	■	R	E	F	U	T	E	S
G	A	R	D	N	E	R	W	A	T	E	R	S	R	O	S	E	B	U	S	H
I	N	C	U	R	■	T	A	R	O	■	E	T	A	T	■	R	I	N	S	E
■	D	O	P	A	■	O	K	I	E	■	S	E	T	H	■	S	T	E	E	D

NEW YORK

READER SERVICES

MOVING?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about *your change of address, please fill out and* mail this form to us to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $42.00.
Please check the appropriate box.

UNLISTING SERVICE?

***New York* Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.**

- ☐ New subscription.
- ☐ Renewal.
- ☐ Payment enclosed.
- ☐ Bill me later.
- ☐ Change of address: Please note new address.
- ☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661

America's urban communities, in their decline and their renovation, are the subject of a photographic and video installation on display at the Municipal Art Society's Urban Center Galleries. The 140 color photographs form a chronicle of photographer and sociologist Camilo Jose Vergara's twenty-year journey around America documenting its ghettoes. Gallery hours are 11 A.M. to 5 P.M. Municipal's Art Society's Urban Center, 457 Madison Ave., at 51st St. (935-3960); free.

Sports

Yankees—It doesn't get any more entertaining, or *big,* than this: Big Daddy vs. the Big Unit. With an eye on the postseason and a possible matchup with the Yankees or the vulnerable-to-southpaws Indians, Lou Piniella and the Mariners have stocked up on lefties, adding Jamie Moyers and Terry Mulholland to a rotation that already features Sterling Hitchcock and the just-returned Randy Johnson. Joe Torre's equalizer? Cecil Fielder, who will prove whether or not he's the answer to the Yanks' most glaring weakness. The Yanks' pitching staff will determine whether they are the answer to the Yankees' second-most-glaring weakness: Getting shelled by Mariner sluggers Ken Griffey Jr., Jay Buhner, Edgar Martinez, and Alex Rodriguez. At Chicago 8/12–8/14. Mon. and Tues. at 8:05. Wed. at 2:05. Vs. Seattle 8/16–8/19. Fri. at 7:35. Sat. at 1:05. Sun. at 1:35. Mon. at 7:35. Call 307-7171 for ticket info.

Mets—Vs. Chicago 8/12–8/14. Mon.–Wed. at 7:40. At San Diego 8/16–8/18. Fri. and Sat. at 10:05 Sun. at 4:05.

MetroStars—Vs. New England Wed., 8/14, at 7:30. At Tampa Bay Sat., 8/17, at 7:30.

Jets—Vs. the Giants. Sat., 8/17, at 8 (Ch. 11). One team revamps its offensive line, its offensive backfield, its wideouts—heck, its whole offense—and then has trouble scoring in its first preseason game. The other team benches its starting quarterback, one who's coming off a career-challenging year and one whom the press has trumpeted as the hardest-working man in football this past off-season, in favor of the league's most overpaid backup (the Jon Koncak of the NFL). This team's front office has a penchant for alienating its first-round draft picks in contract negotiations, which causes said rookie to miss valuable days, even weeks, of training camp and to piss off the coaching staff, who are surprised when the rookie shows up out of shape and far behind the rest of his teammates. Not only that: It's at Giants Stadium, but the Jets are the "home" team. Welcome back to the topsy-turvy world of New Jersey football. Call 307-7171 for ticket info.

Hong Kong Dragon Boat Festival—In 1991, the first year the Hong Kong Dragon Boat Festival was held in metropolitan-area waters, ten teams participated in the race. This year, the sporting-cum-cultural event will feature some 50 teams, with the winner going on to the international championship in Hong Kong in June 1997. At Meadow Lake in Flushing Meadows Corona Park. Sun., 8/18, 11:30 A.M.–5:30 P.M. Free bus service 11 A.M.–6 P.M. from Chinatown (148 Lafayette St.) and Queens (St. George's Church, 39th Ave. on the corner of Main St.). Call 265-8888 for more info.

GHI Bronx Tennis Classic—An official USTA Challenger Event, awarding $75,000 in prize money and featuring men's and women's fields of 32 players competing for the SOBRO (South Bronx Overall Economic Development Corp.) Cup. GHI Bronx Tennis Classic. Through Sun., 8/18, at Crotona Park, Crotona Ave. and Claremount Pkwy., the Bronx. Tues., 8/13, 9 A.M.–noon: Kids' Day. Former New York Giant great Ottis (not that O.J.) Anderson leads a tennis—O.J., we had no idea you had it in you—clinic, along with some USTA tennis pros, for the kids. Free admission. Call tournament director Cathy Greenwald at 718-786-7110 ext. 22 for more info.

New York Road Runners Club—The Roosevelt Island 10K. Sun., 8/18, at 9 A.M. The two-loop course around Roosevelt Island begins east of the tram and ends west of it. Call 423-2283 for directions and 860-4455 for more info (on the Web: http:nyrrc.org).

New York Triathlon Club—Up to 250 iron men and women will swim a quarter-mile in the Lasker Pool (at 110th St.), bike twelve miles, and then run five miles in the Ninth Annual Central Park Triathlon. Sun., 8/18, 7:30–10 A.M. (check-in 6–7 A.M.) Call NYTC at 914-247-0271 for more info.

Online

Jensen Brothers—Pro tennis players Luke and Murphy Jensen are also Prodigy's incoming Tennis Interest Group moderators. Talk to them about the upcoming Flushing Meadows extravaganza. On Prodigy in the Sports area: 8/12 (time TBD).

Calling All Beauty School Drop-outs—Frankie Avalon discusses his new television special *Ballyhoo*. Chat with the Beach Blanket Casanova on CompuServe: 8/12 at 9 P.M.

Sheryl Lee Ralph—Once a star in *Dreamgirls*, Sheryl Lee Ralph now plays the mother of (pop superstar) Brandy in the new UPN series *Moesha*. Ralph is also the creator/producer of *Divas: Simply Singing*, a landmark event in Los Angeles, now in its seventh year, which spotlights award-winning divas singing to benefit a variety of AIDS causes. On Prodigy: 8/12 at 10 P.M.

Black Directors Forum—Filmmakers John Singleton (*Boys in the Hood* and *Poetic Justice*), Reggie Hudlin (*House Party* and *Great White Hype*), and Rusty Cundieff (*Tales From The Hood*). On Prodigy in the SonicNet Music area: 8/13 at 7:30 P.M.

Step-Fathers of Pop—The Monkees discuss going on tour after a twenty-year hiatus. Get online and convince them to do it. If Nancy Boy is a hit, they have a chance. On CompuServe: 8/14 at 6 P.M.

Rev. Al Sharpton—He gained national attention for his U.S. Senate campaigns in 1992 and 1994 as well as for highly publicized legal cases in the eighties. His autobiography is titled *Go and Tell Pharaoh*. Join in a discussion with the reverend on Prodigy in the Damali area: 8/14 at 8 P.M.

Arrange Your Finances—Eric Tyson, author of the *Dummies* series of financial books, answers questions about financial planning. On CompuServe: 8/14 at 9 P.M.

UFO Abductee—Leah Haley, author of *Lost Was the Key*, claims she was abducted by beings not of this world. Find out about food on UFO's. On Prodigy in the Science & Environment area, UFO room: 8/14 at 9 P.M.

You Oughta Be in Pictures—Producer/author/psychotherapist Linda Buzzell offers advice on achieving your show-business dreams. On CompuServe in the *People* magazine forum: 8/14 at 9 P.M.

Clash of the Titans—World Championship Wrestling superstars talk about the feud between the New World Order and the Outsiders. What? On CompuServe in the Conference Center: 8/15 at 8 P.M.

'Zinester Chat—Writers, editors, and publishers of wild and wacky print 'zines from across the country will come together on *Stim*. Join in with the folks who bring you *Ben Is Dead*, *Thriftscore*, *Bust*, *Beerframe*, *Fizz*, *Factsheet 5*, *Mystery Date*, *Murder Can Be Fun*, and many more. On *Stim* in the Chat-A-Lanche area: 8/15 at 9 P.M. (*http://www.stim.com*). To access the Stim-U-Verse, you need Palace software, available through the Stim-U-Verse page in Dynamic (*http://www.stim.com/STIM-X/Phrends/palace.html*)

Black Grape, Meat Beat Manifesto, and Perry Farrell—Black Grape, former members of the Happy Mondays, come to chat about their current release *It's Great When You're Straight…Yeah* and their spot on the ENIT Festival Tour. Also chat with super industrial gods Meat Beat Manifesto about their current release *Subliminal Sandwich* and their current spot on the ENIT Festival. Plus: Perry Farrell, lead singer of Porno for Pyros and, formerly, Jane's Addiction. On Prodigy in the SonicNet Music area: 8/16 at 7:30 P.M. Also on SonicNet's Website. Go to SonicNet's Web Central for an in-depth FAQ [*http://www.sonicnet.com/sonicore/chat*].

Design Your Own Web Page—Lynda Weinman, author of *Designing Web Graphics: How to Prepare Images and Media for the Web,* answers member questions. On CompuServe in the Conference Center: 8/18 at 5 P.M. Conferences last about an hour. Send suggestions to runnette@dti.net

in concert

James Galway...Xenakis at MoMA...Buckwheat Zydeco

Classical Music

Tuesday, August 13

Juilliard in Concert—The New York Percussion Quartet. Performs the same program 8/14 at Stuyvesant Park, E. 15th St. bet. First and Second Aves., and 8/15 at Dante Park, W. 64th St. bet. Columbus Ave. and Broadway. *Continental Center, 180 Maiden La., at 12:30; free.*

Danilo Perez & His Trio—Innovative interpretations of jazz classics by pianist Perez and his group. *Fort Greene Park, Cumberland St. and DeKalb Ave., Brooklyn (718-360-2777), at 7; free.*

Mostly Mozart Festival—Flutist James Galway and harpist Naoko Yoshino perform works by Bach, Mercandante, and Handel with the Mostly Mozart Festival Orchestra. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$38.*

Latin Divas—La India, Alexa, and Jânia sing a program of Latina soul and dance music. *Damrosch Park, Lincoln Center (875-5108), at 8:15; free.*

Wednesday, August 14

Chinese Music Ensemble of New York—Classical Chinese music. *North Plaza, Lincoln Center (875-5108), at 6; free.*

Mostly Mozart Festival—Flutist James Galway, harpist Naoko Yoshino, and horn player John Cerminaro perform works by Bach and Mozart with the Mostly Mozart Festival Orchestra. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$38.*

Thursday, August 15

BAM Outside—Buckwheat Zydeco plays Louisiana boogie from his new album *Five Card Stud. MetroTech Center, Flatbush and Myrtle Aves., Brooklyn (718-636-4111), at noon and 1; free.*

New Moves in Collaboration—New works from choreographer/composer pairs. *Damrosch Park, Lincoln Center (875-5108), at 6; free.*

Bargemusic—Works by Mozart and Beethoven for piano and string trio. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

Mostly Mozart Festival—The Beaux Arts Trio performs works by Mozart, Mendelssohn, and Schubert. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$30.*

Locrian Chamber Players—Perform works by Ricky Ian Gordon, Ralph Shapey, and Nicolas Bacri. *Riverside Church, 122nd St. and Riverside Dr. (718-458-4864), at 8; free.*

Friday, August 16

Bargemusic—Pianist Judith Gordon and cellist Bion Tsang perform works by Beethoven, Kodaly, and Grieg. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

An Evening with Sonny Rollins—Jazz-saxophone solos from one of the all-time greats. *Damrosch Park, Lincoln Center (875-5108), at 8; free.*

David Murray Octet—A founding member of the World Saxophone Quartet, Murray performs works from his new album. *Prospect Park Band Shell, Brooklyn (718-855-7882, ext. 52), at 7; free.*

Gisela Mashayekhi-Beer, Flutist—Performs works by Bach, Boulez, and Telemann. *CAMI Hall, 165 W. 57th St. (759-5165), at 8; free.*

Mostly Mozart Festival—The festival orchestra performs works by Bach, Mozart, and Clementi with pianist Garrick Ohlsson and soprano Hei-Kyung Hong. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$35.*

Talent

Free Forms

Kick-starting the twenty-sixth annual Lincoln Center Out-of-Doors Festival (this year's theme is Brave New Worlds), La India, Alexa, and Jânia perform together as the Latin Divas, singing jazz and soul from Brazil and beyond on August 13. On August 14 and 15, the Dallas Black Dance Theatre (below) makes its New York debut.

Photograph by Carl Lewis.

Summergarden—Music for cello and piano by Debussy, Xenakis, and Stravinsky. *Museum of Modern Art Sculpture Garden, 11 W. 53rd St. (708-9491); garden opens at 6, concert at 8:30; free.*

Saturday, August 17

Ode to Ellington—Dee Dee Bridgewater joins the Brooklyn Philharmonic Orchestra for an evening tribute to the Duke; Robert Sadin, conductor. *Prospect Park Band Shell, Brooklyn (718-855-7882, ext. 52), at 7; free.*

Mostly Mozart Festival—See 8/16.

Summergarden—See 8/16.

Sunday, August 18

Bronx Arts Ensemble—The New York Ragtime Orchestra performs works by Eubie Blake, Irving Berlin, and, naturally, Scott Joplin; Mas Ikemiya, music director. *Van Cortlandt Park, Bronx (718-601-7399), at 2; free.*

Bargemusic—See 8/15, at 4.

Ka-Tap—Indian music and dance meet tap and jazz with Neil Applebaum, Olivera Rosenkrantz, and Kathak dancer Janaki Patrik. *Damrosch Park, Lincoln Center (875-5108), at 5; free.*

African Diaspora Rhythms—Max Roach joins the Grupo AfroCuba de Matanzas for a concert of African and Caribbean music and folklore. *Damrosch Park, Lincoln Center (875-5108), at 8:15; free.*

Monday, August 19

Mostly Mozart Festival—I Solisti Veneti perform works by Vivaldi, Pergolesi, and Pasculli; Claudio Scimone, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$35.*

Dance

Dallas Black Dance Theatre—The New York debut of this Texas-based modern-dance company. 8/14 and 8/15 at 8:15. *Damrosch Park, Lincoln Center (875-5108); free.*

Sarah Skaggs Dance Company—Mixing club and concert dance, folk and modern. 8/16 at 6. *Damrosch Park, Lincoln Center (875-5108); free.*

Feld Ballets/NY—Eliot Feld, New York's undisputed master at grafting classical-ballet techniques onto a studiously irreverent modernist-hip sensibility, offers his yearly summer preview of new work for the company's upcoming spring season. Through 8/17. Mon.–Sat. at 8, Sat. at 2. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30, $15 children under 12 at matinees.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Kids

Playday . . . Toe Tapping

Ground Rules:
● = free
● = now or never (one-shot deal or final week)

Children's Events

Sticky Sweet—The road to the Carousel is lined with stands selling sticky cotton candy. **The Richmond County Fair** has every ingredient for an indulgent, dusty day at the fair: a pie-eating contest, pony rides, and a whirl on the Ferris wheel. Kids can cheer Robinson's racing pigs at the track, compete in hula-hoop twists, watch magic shows, and make masks, magnets, and sculptures in the crafts tent. 8/17 and 8/18 from 11 A.M. to 7 P.M. in the Michael J. Petrides Educational Complex (at the former College of Staten Island). For more information, call 718-351-1611. Admission is $6 for adults, $3 for children. ●

Baked Witch—Two Brooklyn children's-theater companies, the Penny Bridge Players and Inter-borough Repertory Theater, end their season with the fairy-tale classic of two lost children befriended by a hungry witch. A hybrid cast of puppets and actors presents a sprightly **Hansel and Gretel.** 8/19 through 8/29 at the Church of St. Luke & St. Matthew, 520 Clinton Ave. Recommended for children ages 4 to 11. Call 206-6875 for ticket reservations; $6 for children, $8 for adults; special group rates available.

Mad Tappers—This is your chance to get in *The Guinness Book of World Records.* Last year, 6,553 people assembled to make the record of "World's Largest Assembly of Tap Dancers Ever to Dance a Single Routine." This is the eighteenth-annual **Tap-O-Mania** sponsored by Macy's, and everyone is confident a new record will be set this Sun., 8/18. Registration begins at 8 A.M. at 35th St. and Seventh Ave. Following registration, tap captains will teach the routine to groups of 100 (no dance experience necessary); for the spectators, tappers start tapping at noon on the south side of Macy's Herald Square. Call 494-1960 to register. ●●

Lincoln Center Out-of-Doors—**Family Playday,** a packed schedule of workshops in international music, dance, and martial arts, is this Sat., 8/17. From 2 until 6 P.M., children of all ages are invited to learn Italian folk dance, traditional Indian dance, and all-American country dance on the South Plaza. North Plaza features lessons in steel-pan drums, Tai Chi Chuan karate, and Sattar Khan Tabla percussion. Ongoing performances by street and subway virtuosi such as Mr. Spoons and Musical Saws take place in Fountain Plaza. A giant puppet version of the *Iliad* and the *Odyssey* follows at 6 P.M., and the finale: the city's biggest square dance (Damrosch Park, 8 P.M.). Wed., 8/15, **Dallas Black Dance Theatre,** with *Wiz* choreographer George Faison, gives a raucous, Just for Kids performance at 10:30 A.M. at Fountain Plaza (rain date 8/16). Call Lincoln Center (875-5108) for a detailed schedule. ●●

Belugas in Brooklyn—The Aquarium bred two Beluga whales in recent years, bringing the total count to six. To honor the mammals this week is a special program where young children can costume themselves in fins and a tail and then take a tour of the Beluga's living quarters. Puppeteers, clowns, and musicians abound. 8/17 through 8/25, activities run from 11 A.M. to 4 P.M. each weekend. **Wildlife Conservation Society,** W. 8th St. and Surf Ave. in Coney Island (718-265-FISH). Admission is $7.75 for adults, $3.50 for children.

Music in Miniature— Thumb-pianos, hand-held toy pianos popular in Central and Southern Africa, are being crafted out of wood and iron this Sat., 8/17, at 2 P.M. at the Museum of African Art, 593 Broadway, near Houston (966-1313). Workshop free with admission: $4 for adults, $2 for children. ●

Hudson Hoopla—It's a celebration of natural resources. Friends of the Hudson Estuary have collected 35 species of fish to display in their Estuarium, a 2,000 gallon waterfront aquarium. Kids can help lug in dozens of traps, then unload, identify, and measure the bounty. Shuttle out to tour the Marine Sciences' Research Vessel *Onrust,* which operates an underwater robot. **Celebrate the Hudson River Estuary,** 8/17, noon to 8 P.M., at Pier 26, Laight St. and the Hudson River, five blocks south of Canal St. For more information, call 592-3795. ●●

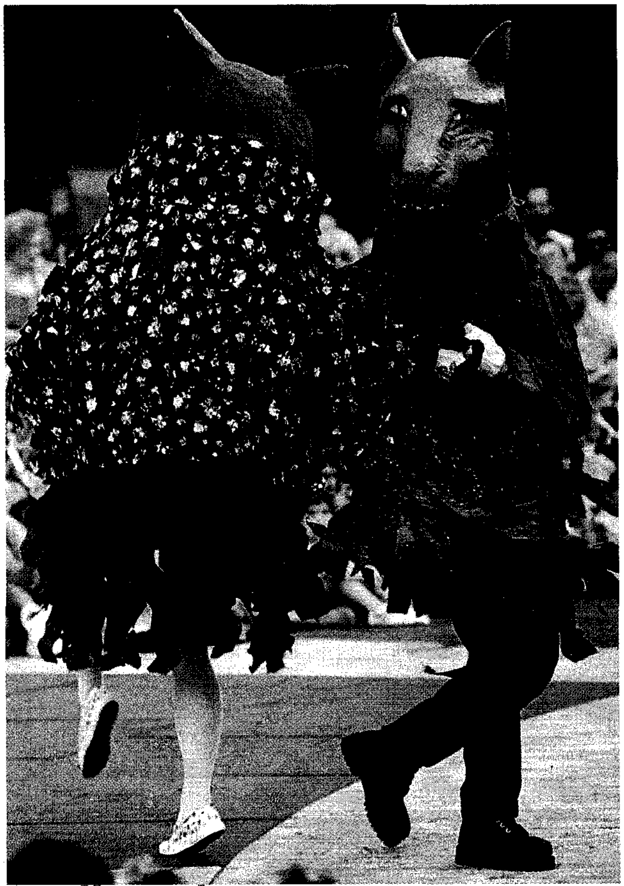
Kids Onstage—Children star in two performances at **TADA!,** a theater ensemble whose productions are consistently polished and lively. *Maggie and the Pirate* is a musical involving a mischievous new kid in the neighborhood. *Skates,* a dance piece, features several humanoid dogs and cats. Tues., Wed., and Thurs. at noon and 2, Sat. at 1 and 3, Sun. (8/18 only) at 1 and 3. Through 8/18. 120 W. 28th St. (627-1732); $6 for children, $12 for adults. ●

Rabbit Redux—Singer-illusionist J. P. Jarrett, direct from Las Vegas, levitates, performs Houdini-like escapes, and, yes, pulls a rabbit out of his hat. The **Altered Reality Magic Show,** now showing every weekend at Theatre East, 211 E. 60th St. (Fri. at 7, Sat. at 2 and 7, Sun. at 2). Call 838-8528 for tickets; $15 for adults, $10 for children under 12.

Pugnacious Penguin—Wildlife Theatre stages a witty trio of plays. One Pete Penguin isn't satisfied with diving, fishing, and chillin' with the other gentoos. As we follow his search for a new identity, we meet a crusty sea captain and a shark, and learn all about adaptation. Performances are staged near the sea-lion pool at 11:05, 12:35, 1:05, and 3:05 (and 4:35 on weekends) through Labor Day. **Central Park Wildlife Center,** 830 Fifth Ave., at 64th St. (861-6030). Performances free with admission: $2.50 adults, 50 cents children ages 3 to 12.

Pass It On—Malika Lee Whitney leads a series of free workshops where kids and older people join in storytelling activities—including oral-history exchanges, reading groups, and spoken-word competitions. Participating children should be between the ages of 8 and 12. Tues. and Thurs. 10 to 12:30 through 8/15. The **Charles A. Dana Discovery Center,** Central Park at 110th St. near Fifth Ave. Call 772-0210 to register. ●●

Dancing Folk—**Feld Ballets/NY** returns to New York—and the coolest stuff is the kid stuff. Two segments by a children's troupe that trains at Eliot Feld's preparatory school are sprinkled in between performances by his professional dancers. *Meshugana* (Yiddish for "crazy") *Dance* is set to rambunctious klezmer tunes, and *The Jig Is Up* is a spirited Irish piece. The program runs from 8/5 through 8/17; Saturday matinees feature both kids' pieces and reduced ticket prices for children. Joyce Theater, 175 Eighth Ave., at 19th St. Call 242-0800 for a complete program schedule. Tickets are $30, $15 for children under 12 at the matinee performances. ●



Happening Acting Out

Playday, part of the Lincoln Center Out-of-Doors festival, is conceived on a grand scale, with the city's biggest square dance and larger-than-life puppets (above) performing the *Iliad* and the *Odyssey.* See listings.

Photograph by Martin Reichenthal

Cue

Kate O'Hara
Editor

Maureen Callahan
Movies

John Dioso
Sports

Barbara Ensor
Kids

Linda Hall
Books
Events
Radio

Alexandra Lange
In Concert

John Leonard
Television

Edith Newhall
Art

Chris Norris
Nightlife
Popular Music

Robin Raisfeld
Restaurants & Bars

Randall Short
Theater
Cabaret

Travel

Summer Rentals

Barnard/Woodstock, VT - Lookout Farm
Quiet, private, secluded mt-top home. Spectacular views, fully & very comfortably furnished, on 400 acres. Large swim/trout pond. 4 BRs, 3 bths, 3 fireplaces, all appl...more. Rustic mt-top cabin included. Minutes to shops & golf. Walk to Appalachian Trail. $300/day; $1700/wk; also monthly....... **802-425-3515**

MARTHA'S VINEYARD ISLAND
Linda Bassett's Vacation Rentals
1-800-338-1855 Call 9-9, 7 days.
800 listings - all sizes, prices, locations.

VERMONT (Mt. Holly)—Great views from big log house on 21 acres. Canoe on wilderness lake or ski (bike) Okemo or Killington, from $575/week. **212-777-0515**

Oceanfront Condo—Islamorada, Florida Keys. Mar &/or Apr 1997. 2 BRs, 2 bths, pool, sauna, fishing pier. Gorgeous view. $3,000/mo. Send for pix: S. Dalton, 147 Roboda Blvd., Royersford, PA 19468

FALL RENTAL

BLOCK ISLAND FALL VACATIONS
Private, quiet, fully equipped modern cottages. Water vu/walk beach. Avail 8/31 thru 10/13, weekly/nightly. **401-466-2807**

HEALTH SPAS

LOSE 10 LBS IN 5 DAYS
Toning Tables - Baths - Fat-Burning Rm
By Ocean - FREE BOOK - **908-775-7575**

JOB OPPORTUNITIES

Offering Room/Board—In exchange for garden/housework in Fire Island artist's home year round. **516-597-4317**

SCHOOL

CES LANGUAGE STUDIES ABROAD
Italy, France, Spain, Germany, Mexico
CALL CES: **212-629-7300**

ACTION TRAVEL

Canoeing/Rafting/Camping—On the Delaware. Kittatinny Canoes: **800-FLOAT-KC**

TRAVEL SERVICES

CATSKILL SHUTTLE - 800-607-2753
NYC to the Mts! Weekdays & Weekends!
Cooperstown Special! Day Trips too!

BED & BREAKFAST New York

As You Like It B&B Assoc—Accessible/ Affordable/Attractive Apts & Guestrooms. **212-695-3404 / 800-277-0413 AX/VI/MC**

Manhattan B&B—$60-$90. Also private apartments. **800-747-0868; 212-977-3512**

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. **212-213-8952**

Cozy 1-BR Apt (French Country)—
Near Lincoln Center. Avail on daily basis. 3/nite min. $99/per night. **310-823-3243**

Do You Have An Extra Bedroom?
Earn extra money! Become a bed & bkfst host to international students. Manhattan only. Call Lorraine Haber: **212-629-7300**
CENTER FOR ENGLISH STUDIES

RESORT New York

FIRE ISLAND - "FUN IN THE SUN"
Ocean Beach. Jerry's Rooms & Effcy Apts. Reserve now for Labor Day. Daily/wkly rentals. Daily maid svce. **516-583-8870**

To advertise in **TRAVEL** please call Chris Lutkin at **212-545-3673**.

Inns and Lodges

CONNECTICUT

BLACKBERRY RIVER INN -- Norfolk 800-414-3636
Wake up in the mountains at our 232-yr-old, elegant Colonial Inn on 27 scenic acs. Beautiful rms, some w/ fplc/jacuzzi. Bkfst incl. Antiquing/bike/hike! **203-542-5100**

NEW ENGLAND

KENNEBUNKPORT, ME—Come and stroll to the Maine Coast! Midweek packages from $125/pp, incl 2 nights w/extras. Call **1-800-99-BEACH.** Enjoy casual country comfort at **Shorelands Guest Resort.**

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST
Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes. **Rates as one of the Top 10 in USA! 1-800-848-3369**

NEW YORK

HUNTER'S ONLY LUXURY HOTEL
Pools, tennis, Jacuzzi, sauna, deluxe suites. Wine tastings: 8/10 & 10/5. Couples retreat, 9/27-29. Featured NY Times. **Scribner Hollow Lodge, NY: 800-395-4683**

SOUTHAMPTON VILLAGE LATCH INN
A Country House Hotel. Sophisticated, romantic, 40 rooms plus other Great Gatsby mansion buildings. Antiques to modern duplexes, suites, balconies, decks. On a magnificent 5-acre estate, yet right in town, near beach. From Frommer's to Fodor's, the #1 choice in over 50 Inn Books. Also, rent your own Villa for weddings, shoots, corporate and private groups.
Reservations: 1-800-54-LATCH

ESCAPES 2000 - HUNTER/WINDHAM
NORTHERN CATSKILLS (1-800-590-2737)
Private mountain villas & luxury townhouses. 1, 2, 3, 4 & 5 BRs. Panoramic views. Fplc, candlelight & wine. Pvt deck. Hot tubs. Full kit, CCTV, VCR & CD. Lots to do! Hike, bike, golf, tennis, horses or just relax. Great restaurants & pubs. NYC just 2 1/2 hours.

A SEDUCTIVE RETREAT........On Golden Pond
"The Lakehouse is wrapped in serenity & privacy. Country luxury: spectacular beds, fplcs & Jacuzzis for two." --NY Mag. **Come Turn Off The Rest Of The World.** Bkfst on your priv deck, watch deer play, a hammock in the woods & a rowboat on the lake. Rhinebeck/90 mins NYC. **914-266-8093**

Amagansett, Hamptons . . . GANSETT GREEN MANOR
Exclusive hideaway cottages & suites set on 2 acres of beautifully landscaped gardens, enhanced by ponds, patios & picturesque views; all w/kitchens, priv bths, entrances. Wlk ocean/transportation/shopping. **516-267-3133**

WOODSTOCK INN ON THE MILLSTREAM
Beautiful stream & grounds. Easy walk to shops. Quiet, lovely, private motel rooms & effic, AC, cable, cont'l bkfst. Midwk from $79, wknd $84-$125. **800-697-8211**

INNS & LODGES
CALL CHRIS AT: **212-545-3673**

Advertising Information

Phone: 212-779-7500

Fax: 212-779-2449

Address: 2 Park Avenue, 11th Fl
New York, New York 10016

Hours: Mon.-Fri. 9am to 5pm.

Ad Close: Tuesday for the issue on sale the following Monday.

General Information: There are approximately 36 characters per line. Count each letter, space and punctuation mark as a character. Certified check, money order or credit card info must accompany ad copy. Call for rates. All ads accepted at the discretion of the publisher.

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

Aaah!—*Highly Competitive, Charming* Apts & Guest Rooms. Choice Locations. **212-246-4000 / 800-362-8585**

As You Like It Select Furn Apts—Style/location/value. **212-695-3404/800-277-0413**

FURNISHED wkly/mnthly, all over town. Licensed, established, all credit cards.
OXBRIDGE@worldnet.att.net
212-348-8100 **Fax: 348-8362**

HOME2—Furn Apts. Econ/Lux. Dly/Wkly/Mo. Bkr. **212-987-3491 / 800-203-7028**

COOP
Boston. MA

City/Country Living—Pond view. Ren, magnif Vict: 3 BR, 2 marble bth, fp/lg eik, roof deck. Nr transp; w/pkg. **617-522-8593**

COUNTRY PROPERTY
For Sale/Rent

Hunter Mt Chalet—4BRs, slps 10, 2 full bths, wlk to ski, full furn. **516-627-1472, msg.**

WINDHAM, NY Sales & Rentals...
Good Values At This Time.
Tom Sheridan: 518-734-4570/212-245-8606

Litchfield County - Weekend Rentals
Fabulous cottages, farms, estates for fall and winter. Some waterfront. Most w/great views. Charming Antiques... Starting At $1300/Month. Exclusive.
Klemm Real Estate: 860-868-7313

To advertise in *New York Magazine's*
TOWN AND COUNTRY PROPERTIES
please call Chris Lutkin at 212-545-3673.

Dorsett, VT—Pleasantly secld, egologically compatible Bermed house on 10+ priv mountainside acres. Passive solar plus woodstove & elec backup. 3 BRs, 1 1/2 bths, whirlpl, 3-car gar. All amens. 30 mins ski. Spectac views. $185K. **802-362-0472**

REAL ESTATE SERVICES

GOV'T FORECLOSED—Homes for pennies on $1. Delinquent Tax, Repos, REOs. *Your area. Toll-free:* **1-800-898-9778** Ext. H-4235 - for current listings.

Sports Guide

PERSONAL TRAINER

For Women Who Want The Best
Certified Trainer - As Seen On Fox News. Call The Bodysmith Co. **212-249-1824**

Survival Of The Fittest - Fitness For All Ages. Cert Trainer. Exercise & Safe Weight Loss. Home/Gym. **212-986-3569**

More Results/Less Effort! ACE Cert, Exercise Physiology. Sessions @ Home/Free Gyms! Fitness Connection: **687-1646**

Less Is More! High-Intensity Body Building. NASM/ACE cert. 16 yrs exp. Natural Competitive Body Builder. Midtown, Pvt Gym. $35/Session. Lou: **718-497-2965**

Get The Body U Want—Certif trainer. Home/Our Gym. All Levels. **212-874-2595**

Enjoy—Certified Personalized Exercise & Diet Instruction At Home. **212-604-9850**

To advertise in *New York Magazine's*
SPORTS GUIDE
call Mark Bristow at **212-545-3661**.

PHYSICAL FITNESS

Talk Live To Female Body Builders—& Wrestlers. Raw. **888-255-FLEX $2.50/min.**

ROLLERBLADES

Joel Rappelfeld's Roll America School—Blading Classes For All Levels. **744-4444**

Health and Fitness

COSMETIC SURGERY

ARE YOU CONSIDERING COSMETIC SURGERY?
Expert consultant will help you make this exciting decision comfortable and pleasurable. I will answer all your questions, work with your budget and as your personal shopper, I will recommend the finest Board Certified Plastic Surgeons.
Please call Denise Thomas for more information:
212-734-0233

Skin Resurfacing For Wrinkles/Acne Scars w/Ultra Pulse CO2 Laser / Add'l Lasers for **Brown Spots/Tattoos**. Bd-Cert Dermatology Attend Columbia-Presby. E. Side. **Advances In Dermatology...980-9292**

A NEW BODY THRU LIPOSCULPTURE
Lose 5-20 lbs of fat, up to 3 sizes, using latest large-volume Tumescent Technique. Felix Shiffman, MD. Free Consult. **246-2960**

ELECTROLYSIS

•LASER ELECTROLYSIS•
Painless/No Needles. **Up West 724-5000**
Chelsea 645-9212 / Great Neck 516-773-MAXX

HEALTH & BEAUTY

Skin Care & Body Treatment—By App't. Most Ins. Accepted. **212-586-2043**

HOLISTIC HEALTH

Colon Hydrotherapy—Fort Lee, NJ. By Appointment. **201-944-1992**

NJ Herbal Enemas—Cleanse/Rejuvenate Naturally. Call: **201-546-7714**

Enjoy A Cool Bath & Revitalizing Massage Soothing Enemas. Total Body Relaxation... Private. **212-246-4276**

MASSAGE/THERAPEUTIC

BODY RENEWAL
Rare, Unique, Beautiful on E. 57th St. Baths, Massages, Inner Cleansings. Private Nurse. **212-695-0780**

---

16 Yrs Exp. Lic./No Sex Calls—E. 60s. Stress/Strains. 7 days. Jeanie: **212-750-8947**

Relax, Stress, Pain Relief—Swedish Aromatherapy. Reflex. Wax. **212-213-4114**

Anti-Aging Facial—Body scrub, massage - Swedish & shiatsu. M/F. **212-661-0777**

Noevir—Steam, Dry Sauna, Shiatsu, Swedish Massage. **212-594-1602**

NU LOOK - JAPANESE SPA—
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail. 11 E. 36th. **212-447-6666 / 800-834-7286**

Barbara—Swedish Massage By Experienced Masseuse. **212-501-0603**

Cleansing Massage Specialist—Noon-10pm. Emma Rush. By app't. **212-841-0946**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

MEDICAL

HIV/STD/GENITAL WARTS
HIV Results in 15 Mins. Confidential.
Central Park Medical Assoc. 246-0800

Pamper Yourself
A New Classified Display Feature
Where you'll find the spas, services and products that help you look good and feel great.
Issue: 9/9 • On Sale: 9/2 • Deadline: 8/16
To advertise, or for more information call
Debbie Horowitz at: **212-545-3683**
or Mark Bristow at: **212-545-3661**

PENIS ENLARGEMENT Custom Vacuum Pumps - Surgical. Gain 1" to 3". Permanent/Safe. Enhance Erection. FREE Brochures. Dr. Joel Kaplan: **312-409-1950**

WEIGHT CONTROL

10-15 Stubborn Lbs?—New Medications. 5-Week Programs. **212-570-5058**

BIOCHEMICAL MEDICAL CARE
Medication To Control Food Cravings. New Redux Avail. **800-MD-8-THIN**

***Medifast™ Weight Loss**—& Medications* By Board-Certified Internist. **212-535-7785**

The Medication Everyone Is Talking About! Losing Weight Has Never Been Easier. Physician-Supervised. **212-737-4644**

Medical Weight Loss—*Using Medications, As Per NY Times.* **212-288-5468**

Y WEIGHT?
PHEN/FEN, REDUX & BEYOND...
1st Visit $100, Including EKG & Meds. Every 2 Wks $60, Exam Plus Medications. Internal Medicine/Weight-Loss Specialist, R. Andria, MD. **718-332-8181**

Physician-Supervised Weight-Loss
Program - Using Medication.
West Village Office. **212-529-4540**

1-800-870-SLIM
Private MD - Phen/Fen Avail.
Affordable Fees - Manh/Queens Location.

THE EASY WEIGH™
NYC, New City, White Plains, Ft. Lee. MD-supervised. Phentermine/Pondimin©.
800-887-LEAN (5326) / 914-638-6663

New York Kids

ENTERTAINMENT

Madeleine, Award-Winning Magician!—And Clown! Ages 1-103! **212-475-7785**

Starmite Puppets—P Rangers, Lion K, Aladdin, B&Beast, Pocah., Dinos! **473-3409**

To advertise in **NEW YORK KIDS** please call Debbie Horowitz at **212-545-3683.**

HOLLYWOOD POP!

Priv/Corp Extravaganzas • Circus • Magic Dancers • Costumed Characters • Mimes Carnival • Mysteries • Variety Performers Casino • Decor & More! **212-777-2238**

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. **212-831-7665**

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH
$3,500 PARTY PACKAGE
DEZERLAND/FUN CITY
(Check our large ad under Party Space.)

To advertise in **NEW YORK KIDS** please call Debbie Horowitz at **212-545-3683.**

NY KIDS
CALL DEBBIE AT: 212-545-3683

Summer Entertaining

CARICATURES

Leading Caricaturist—Enliven your business or private party. **212-873-1695**

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. **718-782-2250**

ENTERTAINMENT

Josh Sands'-"ThisIsYourLife"-"Roast'nToast" - Unique! Hilarious! Also corp "zinging" t-grams. NY/NJ **800-474-JOSH**

Master Magician—"Top Rate"--NY Times Amazing Fun for All Events! **718-885-3038**

• HARDBODIES, INC •
CLASSY, EXOTIC M/F STRIPPERS
Bachelor/ettes Specials!
212-988-8484 • 516-795-2400 • 718-693-9441

SEND BALLOONS - $25!
Bouquets, arches, cntrpieces. **212 935-9577**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

Send-A-Yenta—Hilarious comediennes for all occasions. **212-477-1149**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

BEST SHOWS TO GO
Murder/Comedy Wedding: Italian, Jewish, Irish. NY THEATER INC.: **800-383-6080**

"BRAVO!" - Murder Mysteries, Magic, Limo Scav Hunt, Lookalikes, Clinton, Marilyn, Elvis, Roasts, Casino **212-744-9000**

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. **718-868-1009 / 516-569-3366**

GORGEOUS STRIPPERS 914-225-9084 You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

WANT SOMETHING SPECIAL?!!
Unique Entertainment • Reasonable Prices
DJs/Music • Performers • Dancers • Favors • Themes/Decor • Acts • 600 Lookalikes...
the Whole Event! Est.1982 **800-GET-GALA**

MURDER MYSTERY, INC
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
516-673-4979

Palm Reader—Elegant And Evocative. Entertains All Ages. **212-741-3195**

Magician • Mentalist—Jon Steinfeld. Grand Illusions. **212-228-2967**

Balloons, Costumes, Belly, Strip, DJs, Party Entertainers—Anywhere, any time! **LIFE O' THE PARTY 800-966-7456**

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best. Corporate & Private Events. **212-288-9133**

• STRIPTEEZ•A•GRAM •
The **ONLY** Gift That **UNWRAPS** Itself!!
212-391-2480 • 516-485-6600 • 718-352-9423

Palmistry, The Tarot, Numerology—By registered psychic. **212-410-1299**

MURDERS—400+ Lookalikes, Magic, Music, Mentalism, Comedy, Casinos, Roasts, Full Event-Planning. All Ages. **Naomi's World Of Ent.: 800-304-4911**

BALLOON BOUQUETS®
Decorating. Special Events: **212-265-5252**
Nationwide Delivery. Info: **800-424-2323**

ENTERTAINMENT/ INTERACTIVE

Virtual Reality, Jousts, Sumo Suits—Castle Bounce, More! **1-800-BEST-PARTY!**

ENTERTAINMENT/MUSIC

LISA GOODMAN ENSEMBLES
Est. 1978 - Fine Classical, Jazz, Motown, Swing, BigBand, Contemporary. Helpful, Creative, Always Available. **212-489-1641**

Pianist/Singer - Jazzy Gershwin, B'way—& More! Jonathan L. Segal - **212-222-3169**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

Hot Samba/Cool Bossa Nova—Great Brazilian Music! Sabor Brasil. **212 865-4787**

• BLACK SOUL BAND •
Motown, Swing & All Styles! **765-8714**

Affordable Party Music—DJs from $350. 15 Years Experience. **212-662-4921**

Jazz/Classical & South American—Greg Ribot: **212-727-0219 / 201-656-4289**

A Touch of Class DJs—Dancers, Videos, Karaoke, All Occasions. **718-966-0255**

!!Samba & Calypso!!—Hot Brazilian music&dancers. Summer parties. **718-965-1765**

MARK SONDER MUSIC, INC.
Celebrating Our 11th Year!
800-MSM-MUSIC

Great Parties

A DISPLAY ADVERTISING SECTION IN OUR
FALL PREVIEW
SPECIAL ISSUE

To Advertise Your Party Space or Service in this exciting section

Call Denise Sisto at 212-545-3682

ISSUE DATE: 9/9 • ON SALE: 9/2
DEADLINE: 8/16

RCA: Jazz, Rock, DJs, Classical, Etc.—All Events - Magic, Novelty. **212 678-2323**

GOURMET CATERING

A Chef's Table Ltd.... 212-427-1089—Unique Gourmet Food & Floral Design.

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. **212-751-1459**

New England Clambake—Your location. Ideal for backyard or rooftop. **212-865-8976**

sum...Sum...Summer...SUMMERTIME!!
...and the Entertaining is EASY!!!
Weddings • Picnics • Events • BBQs
FoodThoughts NY/NJ • 800-270-FOOD

GOURMET FOODS

Chile Today, Hot Tamale—Offers great gift ideas! Chile, Hot Sauce and Salsa 'n' Chip-of-the-Month Clubs. Sizzling gift packs also available. For more information, call **1-800-468-7377** or check out our website at **http://eMail.com/chile/**

If You've Got It, Flaunt It!
If you have a website,
mention it in your ad.
It can help you get more
information to potential clients.

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion. **212-682-6281**

PARTY PLANNING

No-Fee Event Planning—Corp & private parties, weddings... Top Client List. **RED LETTER EVENTS 212-772-1177**

ARD CREATIONS
Everything Beautiful & Affordable
For Your Party **516-829-8580**

PARTY SERVICE

NEW YORK'S FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: **645-2729** - Andy or Kirsten

Coldwaters - Private Room Seats 15-75—988 Second Ave, nr 52nd St. **212-888-2122**

Corporate Events at DEZERLAND
From Bumper Cars to Black-Tie Affairs
FREE PLANNING SERVICE
See our large ad under "Party Space"!

Brunch Anytime—The "No Work" Way To Cater Your Party. **516-432-1354**

Continued on next page.

Summer Entertaining

Continued from previous page.

PARTY SERVICE

DEMI RESTAURANT - Charming, Cozy Madison Avenue Brownstone w/Fireplaces & Outdoor Terrace. Continental Cuisine. Private Parties for 10-50p. **212-534-3475**

PARTY SPACE

Australia - The Bar—2 lvl's, 2 DJ's, catering. 20-600. Pvt/corp. Mark **876-0203**

Spectacular Art Gallery—25-300p. Comm'l kit. Pvt/corp/weddings. **212-353-0088**

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-570-1055

Upper East Side Billiard Club
Unique party space. 10-250. **212-831-7665**

WEBSTER HALL • Art Deco Specializing in Corp/Priv/Fund. Caterers welcome. 250-2,500p. Martin: **353-1600**

S.O.B.'s—Party in tropical paradise. 20-400. On & Off-premises. Wild! **243-4940**

MORAN'S FABULOUS FOODS
Unforgettable Parties - Charming Fireplaces, with Atrium. Personalized Planning for 40-300. ***Colleen:* 212-989-5689**

LANDMARK ON THE PARK
"One of the Most Elegant yet Affordable Locations in New York." **212-595-8410**

LUXURY PENTHOUSE
Terrace, Views - 50-500. **212-765-8714**

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

Private Parties—Cocktail, Bachelor/ette, Corporate. 20-400p. Michael: **212-650-0561**

3 WEST 212-245-7005
Carnegie Mansion at Rock Ctr. 7 Function Rooms, Rooftop Solarium, 20-1,000p.

Chelsea Dance Club—For corp/priv. Up to 800p. Call In-House Caterers: **427-2818**

Elegant Space—Park Slope. Prof'l Kit. **718-499-1251.** Caterers welcome.

Party Specialists—#1 location, 20-120pp All pvt/corp events - w/ or w/out catering. Prince Street Club, Soho. **212-353-0707**

Charter the Skyline A World Yacht luxury cruise is NY's ultimate party space for groups of 50-400. See our ad in the Boats and Yachts section - or call: **212-630-8800**

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p

Book Your Party in the NEW
STARLITE CASINO BALLROOM...
the hottest Las Vegas Nite Club in NYC
$50pp. Bar & Buffet. **212-564-4679**

THE MADISON 679-2932
3-Story Mansion Specializing in Corp. Events, Fund-Raisers, Weddings. 25-500p.

Park Avenue Country Club - 685-3636—Dynamic 10,000 sq ft party space. 25-650.

Le FIGARO Cafe—A Village Landmark Garden Room, Fireplace, Music, Full Bar. Affordable $$. 15-100. Call: **212-388-0002**

SUCCESSFUL AFFAIRS
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

Rehearsal Dinners, Etc. - 5th Ave.—Your restaurant, up to 125p. **212-725-2922**

iridium
Restaurant & Jazz Club
44 West 63rd St. Opp Lincoln Center

Celebrate in our multi-level fantasy setting. Specializing in Corporate Events. Off-premise catering available. From 20-500.
(212) 582 2121 • (212) 459-1922

DEZERLAND FUN CITY
6 CONCEPTS Have the time of your life cruising our '50s Hot Rod Disco, Drive-In, Gameroom/Sports Complex, Sing-Along Room & ***'50s Classic Automobile Collection*** Corp/Priv/Fund/Bar/Bat. 50-1,500 guests, w/ or w/out catering. **212-564-4590**

To advertise in New York Magazine's
SUMMER ENTERTAINING
call Denise Sisto at **212-545-3682.**

WEDDINGS

Castles, Mansions, Estates—Spectacular *locations* in NYC & LI. **212-675-2080**

Boats and Yachts

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners • **CHARTER DIRECT**
All Boats/Info - 7 days a wk: **212-736-1010**

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 Days: 914-968-3220 or 212-717-0300

THE MAJESTIC
Elegant, exclusive events. Luxurious, private yacht surroundings. At World Financial Center, NYC. **212-786-1225**

For Informal Weddings & Other Great Parties aboard **MV JUBILEE** from $42.50 per person inclusive!.........Call: **212-307-0985**

WORLD YACHT
NEW YORK
Elegant Dining Afloat
Start with world-class dining.
Stir in a generous serving of music.
Add a splash of romance.
Sprinkle liberally with city lights.
Our charters serve 50 to 400.
• Custom catering • Kosher catering
• Storybook weddings
• A fleet of five • From a pier near you
• Ample parking right on our pier
Pier 81, W. 41st St. at the Hudson River
212 630 8800

Manhattan Yacht Charters
Over a Decade of Value & Service.
212-995-5470 203-256-8730

Private Sail with Someone Special—51' yacht, 2 crew, champagne, shrimp, roses. $422 & up. **212-873-7558** Grps: $372 & up.

SAIL ON A TALL SHIP! The Schooner RICHARD ROBBINS, 2-49 guests, from NY or NJ, **201-966-1684.** Our 12th Year.

MYSTIQUE
Classic Weddings & Private Parties
MYC, Inc., Wall St., NYC. 212-856-9446

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two -
to your largest corporate events.
NYC 212-594-1561 NJ 201-482-1991

"Cloud Nine" - Simply The Best—Private Luxury Yacht Charters. **212-248-3800**

FOR THE MOST ELEGANT, DISTINGUISHED "SPECIAL EVENTS AFLOAT"
on New York's Rivers and in All Nearby Areas,
we offer the finest fully-crewed luxury yachts for charter for
PRIVATE PARTIES and other BUSINESS and SOCIAL EVENTS
of any type, any duration, any size - from 2 to several hundred guests,
expertly catered to suit your precise requirements and your budget.
PROMPT PERSONAL SERVICE, IMMEDIATE ALL-INCLUSIVE PRICE QUOTATIONS
CHELSEA PIERS YACHTS (formerly NORTH COVE YACHTS) (212) 645-6626

New Orleans Theme Party $42.-$65.pp. NY's Only Real Paddlewheeler, **Bell Anne Marie!** 60-144 guests. **201-514-1829**

GREAT FOOD
This mouth-watering display section is scheduledto appear in the 9/9 **"Fall Preview"** issue. Our 1.5 million readers are always on the lookout for the finest and tastiest food products.

Mail Order & Retail Food Companies
Please Call
Michelle Krell Kydd
212-545-3672

Caterers & Party Venues
Please Call
Denise Sisto
212-545-3682

Issue Date: 9/9 On Sale: 9/2
Deadline: 8/16

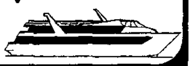
America's Cup Classic "Easterner"—Charters Newport or Sag Har. **800-420-7766**

Silken Charters - Sunset dinner cruises in NY Harbor for up to 6 on a cruising catamaran. Starting at $325. **201-420-6870**

Holiday Sail—Las Vegas Night aboard the **Queen of Hearts.** 600p showboat. Largest dance floor on the water. Casino, bar, buffet & DJ. $100pp. **212-289-0073**

CORP & PVT PARTIES & WEDDINGS
135' Classic DIPLOMAT
100' Contemporary CELEBRITY
See us at Pier 84 at W 43rd St.
Leisure Yacht Charters (212) 594-9555

LUXURIOUS DINNER CRUISES
charters/holiday parties
The Skyline, The Statue Of Liberty, A Great Meal & Dancing - Who Could Want More?
NOW SAILING FROM THE NORTH COVE YACHT HARBOR AT THE WORLD FINANCIAL CENTER



VIP YACHT CRUISES, Inc. 718-934-1014

M/Y Lady Windridge—NY's most elegant charter yacht. Corp. and private events, up to 500 guests. 5-star cuisine. Full A/C. Meticulously maintained. **212-247-3333**

To advertise in *New York Magazine's*
BOATS AND YACHTS
please call Denise Sisto at **212-545-3682.**

The New York Office

ANSWERING SERVICES

$8 Live/Voice Mail/Pagers/Mail—800/900 #'s. All US Cities. **212-868-1121**

ATTORNEYS

Personal Injury & Medical Malpractice
For Dignified Representation, Call:
Stuart M. Dweck, Esq. - 212-687-8200

EMPLOYMENT DISCRIMINATION
& Sexual Harrassment (212) 687-8200
Be Advised of Your Rights to Recover
Money Damages. **Steven D. Sladkus, Esq.**

COMPUTER PUBLICATIONS

COMPUTER BOOK WORKS
20% Off Best-Sellers/New Releases/
Section-of-the-Month! Over 5000 Titles!
25 Warren St. near WTC. **212-385-1616**

COMPUTER SERVICES

UP & RUNNING BY WARREN
Troubleshooting, upgrades for hardware
& software. For information, please call:
212-861-6324

EXECUTIVE OFFICES

PLUSH FURNISHED EXEC OFFICES
Midtown: Mad/32nd. Incl ALL business services: recept, conf rms, v/m, fax, copier + more! From $695/mo. Call **212/481-8484**

PROFESSIONAL ORGANIZERS

GET ON TRACK! THE PERSONAL TOUCH!
Home/Office Organizing & Setup, Inventory, Collectibles, Cataloguing, Computer Printout. All Five Boroughs. **800-643-7225**

NEW YORK OFFICE

CALL DEBBIE AT: 212-545-3683

Interiors and Exteriors

ANTIQUES

Annual Sale of Art & Antiques
Mon-Sat, 11-5; Tue, 11-6. 127 East 60th St.
THINGS JAPANESE **212-371-4661**

Greenflea Markets—Antiques & more. New in Sept, East Side: Sat, 67th (btw 1st & York). Ongoing, West Side: Sun, 10-5:30, Columbus/77th. Free adm. **721-0900**

If You've Got It, Flaunt It!
If you have a website,
mention it in your ad.
It can help you get more
information to potential clients.

BATHROOMS

Wizard Custom Bathrooms & Kitchens
Marble, Tile, Whirlpools, Kohler, AM Stand. Custom Formica, Lacquer, Cabinets. Lic. Ins. Free Est. Refs. **212-677-5555**

CLOSETS

SPACEMASTER CLOSET CO.—Free estimates. Top quality at discount prices. Melamine, wire, & doors. Ins. **212-382-1533**

City Closet Company—Free estimates. All types of shelving. Space professionals. Affordable Pricing. **212-387-9142**

DECORATIVE PAINTING

Tidy Faux Finishes—Marble, Murals, Sponging, Stone Glazing. **212-874-4678**

Fauxbulous Finishes, Inc.—Customized wall glazing, stenciling, faux marble, wood, granite, painted furn. **914-654-1522**

FLOORS

Hardwood Floors—Install, Refinishing, Bleaching & Pickling. **212-360-2208**

HOME/BUSINESS IMPROVEMENT

Painting is our specialty and we do it right at a great price!
Indoor/out, sheetrock, plastering.
FREE ESTIMATES!
Let us apply 15 years of experience to your painting needs!
NY/NJ references available.
MD
201-865-4037
PAINTING

EVERYTHING FOR THE APARTMENT
One call for a beautiful home!
Carpenters Cabinetmakers
Designers Plumbers Painters
Handymen Movers Plasterers
Electricians Paperhangers
212-366-1444

Complete Services—Design, Renovation & Custom Cabinetry. Comm'l/Resid/ Medical. Lic. Ins. Free Est. **718-482-0676**

HOME DECORATING

SHEILA'S INTERIORS
Up to 75% discount on designer fabrics, wallpapers, reupholstery, window treatments, furniture, carpeting & trimmings. Ask about our free decorating service.
274 Grand St. 212-966-1663

FANS

CASABLANCA
World's Finest Ceiling Fans
Showroom: Lighting By Gregory
158 Bowery...........................**212-226-1276**

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment. Featured in NY Times, NY Mag, ABC, CBS.
Lowest Rate. Only $250/rm. Tri-state.
Free Brochure. 212-288-8888
ASK ABOUT OUR SEPT 21st
DECORATING SEMINAR

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
Tri-State Area & Florida
Call Steve Lyons: 212-338-0888

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget.
Let me amaze you. **Call 212-288-1863.**

Former Bloomingdale's Designer—Will beautifully transform your space. Creative. To Budget. **Sasha Designs: 212-243-1738**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $75 hourly. Featured in NY Times & Glamour. Call for reprints: **212-826-1069**

Design/Build Specialists
Concept to Completion
Genesis Construction 212-366-4849

DESIGN DIRECTORY

NEW YORK MAGAZINE

explores the current trends in its **October 14th "Home Design"** issue.

Interior decorating, home furnishings, and all thefinishing touches that add a personal signature to the home will be on display. The Design Directory will help 1.5 million readers find the products and services they need to reflect their style.

To advertise in this fabulous section,
call Michelle Krell Kydd at 212-545-3672 or fax 212-779-2449

Issue Date: 10/14 On Sale: 10/7 Deadline: 9/14

DIRECT DESIGNER DISCOUNTS
Sofas, chairs, rugs, tables, lamps, prints. European & domestic sources. Guidance of pros! **Call: 212-988-9003**

C.S. Interiors—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Homes, offices, renovations, floral designs, parties. **212-734-2689**

KITCHENS

Triple T Construction—Your Kitchen & Bath Specialist. Granitework. **212-360-2208**

LIGHTING

Track By Jack 212-340-9111
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

Midtown Lighting—We stock every major line - including Lightolier, Halo, Lutron dimming products, Luce Plan... plus much, much more. Mention NY Mag for a special discount. See our new, state-of-the-art lighting showroom, conveniently located at: **155 West 18th St.**
212-255-7701.................**Toll Free: 888-255-3388**

PAINTING & WALLPAPERING

Custom Painting—Sponging, Wallpaper, Marbleizing & Gold Leaf. Ins. **212-360-2208**

Beautiful Faux—Decorative Paint Finishes, as seen in NY Magazine. Chris: **787-5544**

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. **212-744-9413**

WINDOW TREATMENT

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and draperies. **Lowest Prices: 212-807-8674**

Levolor/Duettes/Silhouettes
"Best Buy!" - Joan Hamburg
212-228-8600..................................**718-748-8600**

DIAL 1-800-CARPETS
Berber • Sisal • Wools/Nylon • Discounted
HAGGAR INDS., INC. Est. 1932. Vi/MC
Also Available: 90 Days - No Pay

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies & all soft treatments. **KINGSBORO: 212-243-0722**

Services and Sales

ADOPTION SERVICES

ADOPT A CHILD FROM CHINA
Adorable (Female) Infants, Toddlers,
Wait For Loving Parent(s). NY Attorney
Guides You Through Process. **718-459-6601**

APPLIANCES

AIR CONDITIONERS
EURO-AMERICAN APPLIANCES
Call Dial-A-Brand With Make & Model.
Why Pay More?! Est. 1967. 800-237-3220

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

ASTROLOGY

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

European Psychic - 90% Accurate—TV/Radio. **215-934-5908** $3/min. 18+.

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: **212-628-6130** & Relax.

NY's Little Elves - Commercial/Resid
Interior Cleaning Specialists. Bonded/
Insured/Credit Cards. **212-673-5507**

HELP WANTED

$1000s POSSIBLE READING BOOKS
Part Time. At Home. Toll-Free: **800-898-9778**
Ext. R-4235 For Listings

INVESTIGATORS

CHECK-A-MATE™
Investigations/Surveillance/Bodyguard/
Decoys/Debugging. **800-734-2660**

JEWELRY

MURREYS
Integrity • Reliability • Quality
Fine Watches • Jewelry • Giftware
Repairing • Engraving • Pearl Stringing
Clock Repair • Remodeling • Designing
Estates Purchased • Appraisals
All Work Done On Premises
Call Or Write For Free Catalog
1395 3rd Ave (Between 79th & 80th)
212-879-3690

LIMOUSINE SERVICE

Stretch—$50/hr. Special: $149/4 hrs. Avail 24 hrs/7 days. All credit cards. **800-253-4546**

Crestwood Limo 400 Lincolns & Stretches Avail. Sedans To LGA $29, JFK $39, NWK $44. **212-629-8700 / 800-34-Crest**

1996 Limos—$39/Hr. Special Wedding, Prom & AC Rate. **212-807-9350**

Need A Stretch Limo In 25 Minutes?—Guaranteed. Carnegie Limo: **800-227-5060**

MOVERS - LICENSED

Crystal Moving & Storage Inc.
Coast-To-Coast Or Around The Block.
Lic/Ins. Dot# T32478/ICC# MC295575.
212-768-2122 / 718-768-3076

PETS

Cat Care—Cat-sitting in your home. Bonded. West: **947-6190**; East: **838-2996**

PROFESSIONAL ORGANIZER

THE ZEN OF ORGANIZATION
Home & Office. Time & Space.
NAPO Member. **(718) 965-6562**

MASSAGE

Paradise On The Table
Breathless Massage. 7 Days. **212-684-6494**

HIDDEN TREASURE
Upper East Side. Mid 70s. **212-327-0244**
Surround Yourself In Beauty & Comfort.

Out Of Bodyworks 212-545-0615
Leave Your Body...Here! E. 30s.

Alexandra's Body Workshop—1/2 Off. Penn Station. **212-629-3106**

EXCEPTIONAL MASSAGE
By French Lady. Clean/Pvt. **212-888-3497**

An Elegant Escape—West 13th St. Private. Convenient to Wall St. **212-243-1118**

Fun & Relaxing Massage—Private & Discreet. By App't. Nancy: **212-997-1614**

Mia's Soothing Massage—Quality. Pvt. Midtown. 7 Days. **212-593-0046**

Sensual And Stimulating Massage—By Debbie. East Side Location. **212-593-1765**

BodyScape Into Tranquil Relaxation—Grand Central Sta. **212-687-1086**

"TRYST"
Upscale. Luxurious. E. 60th. **212-642-9119**

TANTALIZING TREATS
Midtown East. Pvt. 7 Days. **212-213-4480**

DELIGHTFUL TOUCH
East 50s. **212-754-1470**

The Art Of Sensual Massage—By Lori. By App't Only. East 50s. **212-486-7132**

Body Double—Double your relaxation thru sensual, exotic bodyrub. **212-421-2707**

PURE BLISS
Private. Credit Cards.
212-213-2977

INNOCENCE & BEAUTY
City's "BEST BUY". 7 Days. **212-972-0843**

Renew........Refresh.......Revitalize—Please Call Tatiana/Kaya: **212-922-2149**

WALL STREET
212-267-4053

CLASSY FRENCH MASSEUSE
Studio & Residential. **212-472-1138**

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. **212-838-8388**

Beyond Relaxation—Body Sensations. East 50s. All CC's. **212-613-9191**

Nicole—Skillful, Elegant, Sensual. E 50s. 8am-6pm. Upscale. **212-755-9174**

Alex For Men—Soothing, Relaxing. East 34th St. Central Air. Call: **212-779-7870**

It's The Time Of The Season—For Christie's Hands. **212-997-0585**

EXCELLENT RELAXATION
New, Exciting, Elegant.
50s/5th. By Appointment: **212-977-7275**

Velvet Hands Ultimate Pampering
Exquisite & Beautiful. Your/Our
Residence. Full Info. Pamela: **212-252-2945**

A Very Special Touch....Sensational!!—W. Village/Wall St. access. **212-645-4995**

Truly...Totally...Titillating—Sensual And Discreet. 55th off 5th. **212-315-3525**

Parisienne—Excellent Massage, By Appointment. **212-888-8530**

European Aromatics—Midtown Location. Open From 11am. **212-974-0838**

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. **212-838-1948**

A Very Private Candlelight Massage—5th Ave & 46th. By App't. **212-997-1660**

Courtney's Back—**212-779-9226**. E. 30s. Quality, Private, Elegant. Open 7 Days.

LINCOLN CENTER AREA
New, Elegant, Rejuvenating. **212-787-0146**

SENSUAL & ELEGANT
Residential Service
Steps Away From Leading Hotels
Park Ave & 60th
International Female Staff
Featuring Top European Model Who
Has Joined Us For A Limited Time.
212-753-3030

FUJI 212-207-8959
Shiatsu/Swedish. Resid/Studio.

Full-Body Massage—For Men And Women, By Female. **212-986-9377**

Body Pampering By Amanda—Private. All CCs. Grand Opening. **212-861-5969**

H2O W. 23 (btw 6th/7th)
By Magic Hands. **212-633-8731/ 807-7983**

914-698-5858
Shiatsu/Swedish. Sauna, Shower.

ORIENTAL THERAPY
New Staff! Relieve Stress... Shiatsu,
Reflexology, Sauna, Table Shower, Steam.
Edgewater, NJ. **201-969-1323**

Central Park South, Austrian Lady—Private, Sensual & Caring. **212-246-4759**

High Quality Massage—With Herbal Bath Or Tension Shower. **212-MU9-5920**

Massage—Swedish/Shiatsu. Body Scrub, Facial, Reflexology. M/F. **212-661-0777**

YOKO Shiatsu/Swedish—New City. 10am-10pm. **914-634-9200**

Grand New Opening—Soothing. Private. Resid Available. Carla: **212-402-3564**

FOR EXECUTIVES
By Mature European. Call **212-661-7286**

Grand New Opening—W. 30s. Private. Stress Relief. Plush. Chanel: **212-402-3375**

Lincoln Center—Creative & Sensual Touch - By Brazilian Lady. **212-799-2384**

FOREVER YOUNG 212-319-6778
Japanese Shiatsu. Studio/Resid.

To advertise in the **SERVICES & SALES section,** Call **212-545-3661**

EMPIRE BODYWORK
Chinese Lic'd Massage. Therapeutic.
Full Body. **212-594-1817**

Aloha 201-816-9562—Japanese Shiatsu, Swedish Therapy. Rtes 4/9W, Englewood.

GOLD 516-841-1550
100 Merrick Rd., Copiague, NY

Donna's New Salon—A Massage You Will Return To. **212-319-5865**

Linda's Bodyrub—Earth To Heaven. E 40s. By App't. Help Wanted. **212-370-3587**

RAINBOW 516-841-1379
135 Sunrise Hwy, Amityville, NY

Julie—Selective, Upscale. Reasonable Rates. Lex & 40s. 7 Days. **212-972-0842**

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. **212-838-8380**

Extraordinary Touch—Unforgettable! East 20s... **212-685-5614**

GRAND OPENING in NJ
2 Mins From GWB. **201-568-4006**

Gold Coast Spa—Located On The Hudson River In NJ. Call: **201-840-1743**

Gail's Studio—Midtown East Location. Call: **212-317-0085**

KIKU JAPANESE E. 50
Shiatsu Studio/Res. **212-223-2650**

Cool Down With—Cert Cal Therapeutic Massage/Reflex. 9 Yrs Exp. **212-517-5453**

Magical Hands Of China—Midtown, East Side Location. **212-972-7573**

Alicia—Very Private Sensual Massage. 7 Days. By Appointment. **212-779-8920**

Salon Akia 212-582-2427
—Shiatsu / Resid Also. East 50s.

MARLA & LIZA 212-752-8554
Studio/Residential. European Relaxation.

JAPANESE 212-799-7087
Japanese Shiatsu. 62 West 71st.

NJ Fuji—Best Massage & Relaxation. **201-368-0058**

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. **201-327-0286**

Sophia & Brigitte - Mature
Exp The Ultimate. 7am-1am. **212-486-7520**

The Incredible Lightness Of Touch—Sophisticated. Private. **212-421-5963**

MICHELLE & MARIE
Private. By App't. All CC's. **212-317-0062**

ORIENTAL DELIGHT
Massage/relaxation. Resid. **212-686-2222**

Classy Massage—By Elegant Asian Lady. West 55th Street. **212-489-5373**

New Chinese - Exotic
212-317-0737 By Ladies / **751-2925** By Adam

Ashley—For Your Relaxation. Our Home/Your Home. **212-583-9144**

Wall Street—Science With Art. Private. Clean, Safe. Studio/Resid. **212-732-0113**

Continued on next page.

Continued from previous page.

MASSAGE

Asian Spa - 201-313-9215—We've Got The Touch. 5 Minutes From GWB.

MATTHEW FOR MEN
A Class Act. Call Matt: 212-586-6172

Ultimate Sensual Massage For Men—Discreet. Spencer. 212-924-7428

Men - Tantricize—W/Tret And Silvio. Chelsea - 10am-9pm. 212-741-9793

COSTA DEL SOL
A World Of Beauty & Relaxation,
Luxurious/Complete Massage 212-593-1605

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

Pearls Of Asia—By App't Only. Call Kim For Appointment: 212-768-0957

ORIENTAL BODYRUB
L.I.E. Exit 64N 516-924-0092

Grand New Opening
Gabrielle & Tess. Versatile/Unforgettable
Massage. All CCs. 212-249-2436

Gina Prof'l Oriental—Swedish/Shiatsu. Mon-Sat, 11am-2am. 212-759-4625

Grasp The Grok—Multidimensional Bodywork For 21st Century. 212-213-1084

Grand Opening—Pamper Yourself Privately. E 80s. Lauren. CCs. 212-717-0161

KASA 212-754-6130
Professional Masseuses From Japan

Bodyrub Satisfaction—Jenny's Back. Private. Open 7 Days. A/C. 212-534-7852

Mature, Classy Lady—Elegant, Private, Residential. 7 Days. 212-262-4537

RUSSIAN MASSAGE & COLON Therapy. W. 94th: 212-222-4868. E. 10th: 387-8976. E. 51st: 751-2319. Natasha/Joe.

LUCKY 27
W. 27th. Japanese Ladies. 212-448-0413

Shiatsu Studio—Swedish. Residential & Studio. 212-583-0140

MAKI 212-751-5550
Shiatsu. Studio/Residential.

TOKYO MOON
Japanese Style. 212-421-0222 / 580-9029

GRAND OPENING All-New Relaxation
Spa Featuring Yours Truly, Vanessa.
Brooklyn Heights. 718-237-1855

Sensual On 2nd—Private. By Appointment. All CC's. 212-826-3430

YANNA 212-308-4658
Eloquent Massage. Upper E. Side & 5th.

VIP Oriental Spot—Relaxation Plus! In Greenwich, CT. 203-629-0898

LICENSED THERAPY

SEXUAL SUCCESS
NYC's **ONLY CERTIFIED*** Sex Therapist-
Supervised **SURROGATE** Program.
SEEN ON 20/20 & CNBC.
Resolve Impotence/PE/Orgasm Problems/
Shyness. **PROVEN SUCCESS.**
MD Supv'd. End fear/failure. 212-971-6060
*Amer. Ass'n of Sex Educators, Counselors & Therapists.

Bright, Competent, Gentle Surrogate—Confidential & Effective. 212-316-4768

**New York's BEST
SEX THERAPY**
Board-Certified Clinical Sexologists
MD-Supv. **SURROGATE PROGRAM**
All Dysfunctions - Privacy Assured
212-721-7650

ROLE PLAY

Kim—Live/Real/Intense/Exotic/Caring. Unforgettable/Let's Talk. 212-245-4641-24hr

Nurse Therapy—Dress-Up. Behavior Training. Luxurious, Upscale & Private. Credit Cards Accepted. 212-684-6775

Black Canadian—Exotic, Sensual, Private. Call Anne: 212-532-6084

LOVELY NURSE
Role-Play/Sports 212-717-5415

Alexis—Exclusive, Exceptional, Expensive. Upscale Clientele. 212-969-0505

Jasmine Returns—Pvt & Discreet Role-Play. Explore Your Fetishes. 212-532-7135

CREATIVE NURSE ROLE-PLAY
Personalized & Intimate. 212-481-9293

AMSTERDAM & U.S.
Let Us Captivate You. 212-799-2567

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/Vi/MC. 212-889-3350

SWEET ELEGANCE
For The Refined Gentleman w/Exquisite
Taste. Your Summer Place. 212-317-0124

Statuesque Brazilian Role-Play—Elegant & Discreet. Upper East Side. 212-517-9466

Upper E. Side—Venus & Rose: Sensual Bodyrub & Nurse Role-Play. 212-427-3801

TEACHER/STUDENT
Mistress Nina Stern 212-794-4740

Nutcracker Suite - Upscale—Fetishes/ Role-Play/Nurse. 212-674-2294

Discreet Encounters—For The Sophisticated Gentleman. 212-207-1909

Body Builder/Wrestler—Sensuous & Strong Matches & Role-Play. 212-316-2503

ANGELIQUE
Yours Truly. 212-758-7081

Katrina—Elegant Encounters For The Upscale Man. E. 50s Locale. 212-758-8817

Ultimate Encounters—Luxurious, Upscale, For Successful Men. 212-246-1314

Sara: Exciting Role-Play—Ultimate Encounters. Your Residence. 917-333-9382

Erica—Sensual, Exotic Relaxation. Upper East Side. 212-879-4788

FEMALE BODY BUILDERS
& Wrestlers. Pvt. Variety. 212-759-0933

ORIENTAL STAR
Relax In Astoria. 718-626-1777/1881

Fetish Exploration—Behavior Modification - Role-Play. 212-391-0600

EXECUTIVE STRESS RELIEF
Plus First-Class Role-Play.
Private, Safe & Discreet.
Midtown/Resid. 212-714-1537

Russian Mystique—Elegant, Captivating, Upscale. All Boroughs. 718-646-0922

HOT SUN
Midtown
212-575-6861

Vicky—Mature, Exquisite And Private. Call For Appointment: 212-265-4703

ORIENTAL SUN
Midtown
212-575-6861

Sultry Governess—Exquisite Drama. Compelling Situations. 212-501-2765

SUN & MOON & STAR
Upscale Relaxation. Total Satisfaction.
By App't. E Midtown. CC's. 212-308-3702

PARADISE
NYC's Premier Exotic Relaxation Spot.
Sensual/Upscale. 212-258-2477

Best Choice - Enjoy A Relaxing Experience. 1st Class Svc. Studio/Res. 24/7. By App't. 212-736-2122 / 516-791-1010

Jacqueline—Upper East Side. Upscale. Studio/Resid. 24 Hours. 212-486-7520

Femme Mystique
A TRADITION OF EXCELLENCE
Upscale & luxurious service
24 Hours/7 Days, Credit Cards Accepted
1-800-808-6679

Inordinately Creative Role-Play—Mistress Melora. East Side. 212-439-6033

Westch/Rockland/Putnam—Touch, Talk Therapy, Dance, Voyeurism. 800-957-3048

GINA'S Mature Lady. Rubenesque
Look. Early Bird Specials. Discreet.
E 50th. CC's. 212-371-3106

Mature Gentlemen—Private Relaxation By Mature Lady. Studio/Res. 212-957-9673

COUNTESS LEAH
Intellectual Wilderness 212-799-4872

Scott - Relaxation Therapy—And Role Playing. Private Sessions. 212-242-7054

She-Male For The Upscale
Nicki: 212-535-0642

Caroline—Sweet & Sensual, Southern Charm & Hospitality. Info: 212-465-3251

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

"CALIFORNIA DREAMIN"
For Men Who Know The Difference...
HTTP://websites.earthlink.~net/caldreamin.

HONEY - SUTTON PLACE
For Discreet Men. Classy, Pvt 212-838-2653

A Touch Of Class—LI's Upscale, Personalized Svc, By App't. 516-227-1855

Psychotherapist—Explore All Subjects. Role Playing - 24 Hrs. 516-422-2404

French Elegance—Sensual Touch. Private & Beautiful. W 57th. 212-399-0691

Gentlemen Of Quality—Get Away To Mature, Private Relaxation. 212-627-4795

Shemale Specialist W/Beginners—Feminization/fetish role-play. 212-223-5164

Unforgettable, Passionate—Telephone Phone-Play. All CC's. 800-873-1508

V-Circle—Involved Role-Play By Woman Or Man. 59th St. Bridge. 718-784-0638

Everything's Kosher—West 84th St. All CC's. Help Wanted. Resid. 212-479-7939

MADEMOISELLE
Scandinavian & European Models
**Upscale relaxation for gentlemen
who expect the very best.**
1-800-464-6667

Passionate Private Nurse—Breathtaking Therapy. By App't. Kelly: 212-439-8722

THE INCOMPARABLE REBECCA
Kind, Warm, Charming Relaxation.
Your Resid. Full Info: 212-714-7709

Pvt Role-Play By Mature Woman—Pvt Locale. 24 Hrs. Studio/Res. 212-832-2610

NEW SENSUAL RELAXATION
Stephanie, Casey, Kimberly
Ft. Lee. 5 Mins From GWB. 201-943-8359

YURAKU 516-777-7566
200 Rt 110 (S), Suite #4, LIE 49 (S)

Adam & Friends For Men—Exclusive, Private & Safe. 212-988-2991

Elecktra—Asian-American role-play sessions. Private. By app't. 212-686-6404

Storm & Thunder—Exotic, Pleasurable Shemales. By App't Only. 718-921-7620

Valerie Returns—Your Manhattan Home. New #: 212-501-9002

Pandora's Box—Psychodrama. New 2nd Floor. Private Entrance. 212-242-4577

Rubenesque Spanish Role-Play—Princess. W 84. All CCs. Pvt. 212-946-5354

ROYAL SANDS
We Deliver Dreams: 212-924-1133

Jackie—Brooklyn's Finest. Intense/ Caring/Unforgettabe. CC's. 718-648-7497

Apache Princess—Pagan. Exciting. For Special Execs Only. By App't. 212-459-1930

**MISTRESS
PORSCHE LYNN**
INTERNATIONAL FETISH FILM STAR
Available For Private Sessions
For This Week Only!!! Thru 8/17/96.
For Appointment, Call:
212-229-2149

Wrestler Violet—Wrestling Role-Play At Its Best. Private. 212-971-1076

Pamper Yourself - You Deserve The Best
Ecstasy Comes To You, Discreetly.
CC's/Cks Accepted. Elite. 212-717-5621

ASIAN SECRET
& Role-Play. 212-290-2626/2312

Live Conversation—1-On-1 Stimulating Role-Play. Call Now! 212-970-3360

Lady Ann—Will take you into her role-play world. Mature. Resid svc. 718-728-8933

Diana—Mature & Elegant Role-Play, By App't. 9am-11pm. 212-486-6377

High Society—Sophisticated Pleasure For Upscale Men. Private. Susan: 212-826-2707

Cajun/Ebony She-Male—Fashion Model/Video Star. Mimi. 212-935-9476

BLUE JADE
Oriental Role-Play. 212-448-9274/9275

Continued on next page.

Services and Sales

Continued from previous page.

ROLE PLAY

Maria & Ivy Ultimate Ventures
In Superb Upscale Relaxation.
212-888-4784

Extremely Muscular Female BB—Ready To Flex For You. **212-421-8212**

Sensual Role-Play—By Mature Ebony Beauty. Studio/Residential. **212-330-8368**

Stress Alternative—Relaxation by mature lady. Priv studio/res. **212-867-2282**

Blake—When Sensual Role-Play Just Isn't Enough. **212-875-9755**

THE GOVERNESS
Fetish Nurse. X Dress. **212-769-7957**

Wendy's
Warm & Wonderful,
When Only The Best Will Do.
212-873-8158
SEE OUR WEBSITE

STRESS MANAGEMENT
Role Playing By Expert. Relaxing, Comfortable Environment. Iris: **212-868-0268**

Carol - A Sensitive Touch—Mature Lady. W 50s. CC's okay. **212-757-6148**

Kimberly—A Touch Of Class. Pamper yourself & relax with me. Res. **212-465-3425**

For Discriminating Men—Intense & Therapeutic. Upper E. Side. **212-988-3226**

Suzanne's Executive Stress Relief—38th & 3rd. Expensive & worth it. **212-681-2798**

MEGAN
Shemale. Provocative, Elegant, Discreet. **212-679-5390**

Melissa—Creative Drama Role-Play. By Appointment Only. **212-786-1172**

MISTRESS MADELINE
There Is No Substitute. **212-684-6870**

Beautiful California Role-Play—New In New York. By App't Only. **212-973-0263**

EUROPEAN MODEL
Sensual Relaxation. **212-687-4119**

Cindy, Judy & Alicia—Ready for your role-play. Private & discreet. **212-221-9700**

PRIVATE ENCOUNTERS
Upscale Models To Relax & Pamper You. Sensual/Beautiful/Expensive. **212-355-8321**

EXPLORE YOUR FETISH
Exotic Behavior Training/Feminization. Beginners My Specialty. **212-754-5177**

Lana—New, Exhilarating, Provocative. Credit Cards Accepted. **212-949-8164**

#1 Transsexual Megastar!—Lovely "Sherry Fox", For Beginners. **212-582-5009**

PURE PLEASURE Sensual/Passionate Ladies Specializing In Exotic Relaxation. E. 30s. Discreet. **212-679-1070**

To advertise in *New York Magazine's*
SERVICES & SALES SECTION
please call Mark Bristow at **212-545-3661**

Assortments

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. **800-233-CMLS**

$100 ANNIVERSARY SPECIAL!
Unique Jewish Matchmaking Service
Blumberg Introductions, Inc.
230 Park Ave., NYC **212-808-3054**

Field's Dating 212-391-2233—Rm 1600, 317 Madison Av, NYC 10017 (ent 42 St.)

BEST SERVICE - BEST LADIES
CEOs, MDs, JDs for Upscale **Asian/Latin/Russian** ladies. **PARTY Sat, 8/24,** Loews NY Hotel (PH). **LOA: 986-8590/91**

PARTY UNDER THE STARS!!
TAVERN ON THE GREEN
SUPER GALA
WEDNESDAY AUGUST 21, 6PM-12AM
Central Park West at 67th Street
Terrace & Rafters Rooms and Outside Patio
UPSCALE PROFESSIONALS, 28-49, $20
800+ EXPECTED! DJ, SNACKS, DESSERT
(212) 249-3636

ASIAN WOMEN MEET PROF'L MEN
at the **After-Work Bar Bat Bash**
at **Le Bar Bat**, 311 W 57 St (btw 8 & 9 Aves), **Wed 8/21, 6pm til ?** 718-549-4500

Zhivago Connections Inc.—Attractive American/Russian selection. **718-743-2624**

ARA - BEST LADIES IN TOWN!
CEOs, MDs, JDs, MBAs for educated Asian, Russian, Latin ladies. **212-253-1971**

Read Any Good Books Lately?
An often-used opening line when meeting other singles. A great place to use it is at the Jewish Braille Institute sound studios, where lots of talented singles record books for the blind. Wonderful people and a terrific cause. **For More Info, Call Cantor Mindy J. Fliegelman: 212-889-2525**

QUEST JEWISH SINGLES PARTY
SUN, AUG 18: AU BAR, 7PM. $20 admr.
41 E 58 St (btw Park & Mad) **914-636-4610**

Gabby: Taking A Chance You See This—Met you briefly at private party. Would like to meet again (was in suit/tie). 9961 ☒

16th Annual Jewish Singles
Labor Day Weekend
Fri, Aug 30 - Mon, Sept 2
Inclusive $215-245 p.p.
Join Hundreds of Singles at
"Y" Camps, Milford, PA for:

- Canoeing Down The Delaware
- Jet Skiing
- Olympic Size Pool
- Adventure Training
- *Mountain Biking*
- Free Sport Instruction
- Arts & Crafts
- Massage Classes
- Prof'l Entertainment incl. "Funnymercials"
- ...And LOTS MORE!!!

For More Info & Brochure, Call:
Out of NJ: 800-776-5657
or 201-575-3333, Ext 14 or 26

DATE SOMEONE IN YOUR LEAGUE
Graduates and faculty of the Ivies, Seven Sisters, MIT, Duke, Stanford, University of Chicago, Northwestern, meet alumni and academics. **The Right Stuff: 800-988-5288**

Share the Sunset...

Join UJA-Federation's
Young Leadership
aboard the U.S.S. Intrepid

Live Band! — N.Y. City Swing
Raffle prizes!
Barbecue and Dessert!
Your first drink is on us!

Wednesday, August 21, 1996
7:00 P.M.

Pier 86
West 46th Street & 12th Avenue

$60 per person before August 14
$70 thereafter

For information and reservations,
call (212) 836-1219

Suggested minimum contribution of $100 to the 1997 UJA-Federation Annual Campaign.

UJA-FEDERATION OF NEW YORK

Single Booklovers Nationwide. Est 1970
Box 117, Gradyville, PA **610-358-5049**
E-mail: 103474.1057@compuserve.com

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

Second Stage Theatre Singles—Evenings for both men & women; gay men & lesbians. Last season's events sold out - don't miss out! Call now to join NY's most eligible theatre-goers for Off-Broadway's best. Season starts September. Call **212-787-8302**

Single Lovers of the Arts—Helping singles get together nationwide. 300 Main St., Ste 258, Huntington, NY 11743. **516-673-1466**

WE DARE
TO BE DIFFERENT!
IT'S TUESDAY - IT MUST BE
THE MARVELOUS MIXER!
TUES, AUG 20, 6:30-...?
RED BLAZER TOO!
349 West 46th St (Restaurant Row)
1 Hr Open Bar • Free Hors D's • Piano Bar
13pc Swing Band • George Gee Orchestra
Members: $15 Non-Members: $25.
LEAF•LIFE EXISTS AFTER 40™
212-779-0642

SINGLEFACES 908-462-2406
NJ's Largest & Best Singles Dances!
Fri, 8/16, Ft Lee Hilton, 9pm. Free mem

CLUB GETAWAY **1-800-6-GETAWAY**
Weekend Sports and Fun
"New England's Premier Sports Resort"

Cruise Party For 500 Singles! Dance, DJ. Sun, 7-10pm. Asian/Latin/Russian/American! **EMW: 718-261-6406 / 263-9079**

Intuitive Introductions—Attractive, Upscale, Single Jewish Prof'ls **718-871-5003**

Partner For Parenthood—Affluent, intelligent, handsome older man seeks bright, healthy, sincere woman, 30-40, to have and to nurture his child. Physical relations not a requirement. POB 3733, Grand Central Station, NY 10163

A+ RATING! Meet beautiful **Russian** & **Jewish** ladies living in NY. Catalog avail + tours to Moscow **Int'l Singles 212-206-6831**

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times... For Information: **212-972-3594**

Fall In Love Today

Call to hear 1000's of voice personal ads for free!
212-987-7000 FREE CALL
THE RELATIONSHIP LINE

SOLUTION FOR SINGLES
• SELECT from PHOTOS •
A personalized introduction service for busy NY/NJ profl's & execs. **201-944-6171**

DOC'S PARTIES
UPSCALE PROF'LS, AGES 26-47
TAVERN ON THE GREEN •CPW/67TH
THURS, AUG 15, 6-11pm • $20.
CIAO BELLA • ROSLYN, LI
FRI, AUG 30, 9:30pm • $15.
For Info: 718-279-8596

DANCE - DANCE - DANCE
UJA Federation - BPNY Singles, 35-55 - **Tavern On The Green**, CPW at 67th St, Tues, Aug 20, 7-11pm. DJ, snacks, cash bar. $36 @ door. **212 836-1189**

ASSORTMENTS

CALL

212-779-7500

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $36.50 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). All ads will run electronically on Compuserve. To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Mozart, Miles, Monet And Margaux—Athletic entrepreneur, 48, 6'2", seeks dazzling woman, 29-39, with intelligence, enchanting beauty, wit, playfulness, sparkle and warmth, for marriage and kids. You must appreciate great food, vintage wine and classical music. (No vegetarians, smokers or Republicans, please.) If you like Vermont leaves, Van Gogh landscapes, lobster in Maine, daffodils in Central Park, brunch in Chinatown, NYT crosswords, bicycling in the country...that would be a plus. Gourmet cooking and back-rubbing skills valued. I'm stable, solvent, nonreligious Jewish (you need not be) - a fit teddy-bear type. Note/phone/photo, please. 9960 ✉

Be Different—Are you a marriage-minded female? Contact future groom at: www.bridesearch.com. 9916 ✉ ☎

Sassy, Sane, Sophisticated Woman—(43, Jewish, 'burbs) wants to fall in love again. Attracted to accomplished, healthy, wise men. 9904 ✉ ☎

Attractive, Vivacious Redhead—Who oves life. Affectionate, down-to-earth yet sophisticated and successful. Protestant, German-American background. Looking for a great guy, 47-57, sophisticated, attractive, successful and optimistic, who s missing only that relationship that will make life even more terrific. 9922 ✉

Seeking Truth - Yours And Mine—Free-moving lover, travel companion, warm and sensitive with strength, someone who knows her emotions, very attractive, natural sense of humor. Photo/note/phone a must. 9933 ✉

Wanted: A Special Gentleman—I am writing this ad for my extraordinary and dear friend, my mentor, as a birthday gift. She is a successful businesswoman who is beautiful, bright, charismatic, thin, 5'6" and in her late 50s. Sophisticated, cultured, spirited and charming, my friend is a widow, lives in Manhattan and is looking for a special man in his mid 60s, who is refined yet spontaneous, comfortable in Le Cirque, at the movies, the theater, in jeans or on the green. Please be a man at least 5'10", with interests that keep you dynamic and happy. My idol/mentor will answer your letter. To receive a reply, a recent photo is a must. No smokers, please. 9932 ✉

Great Sense Of Humor—Handsome TV producer, 36, tall, athletic, dirty blond, blue-eyed, looking for successful, pretty, intelligent woman to share romantic dinners, travel, and hopefully love. Photo please. 9979 ✉

Successful, Active, Good-Looking—Worldly, fun-loving professional, 48, with rock 'n' roll soul, looking for that most beautiful, luscious, head-turning, fun-loving woman, 25-40, who likes long hugs and kisses, sincerity, romance, skiing, family and laughing. Note/photo. 9945 ✉

Everything But The Girl—Hip, mid-30s NYer (Jewish), physically, emotionally and financially fit, tall and handsome. Be there for blading, boating, the Internet and other great stuff. Seeking tall, attractive woman (inside and out) from a refined Jewish family, under 33 and an eternal optimist. Please send note and photo. 9978 ✉ ☎

Scarlet Begonias—Former Deadhead seeks woman who is into the blues (music and jeans). This 38-year-old Wall Street professional is 5'10", 150 lbs, full head of hair, MBA finance, Columbia College grad, articulate, well-read, athletic build, and enjoys travel, literature, music, dance, art, working out, swimming and the great outdoors. I seek an equally intelligent, open-minded, adventurous, attractive, sensual, honest and generous woman who is more of a hippie than a yuppie, for a loving long-term relationship. Race/religion unimportant. Academic/arts career orientation a plus. Note/phone/photo. 9923 ✉

New York's Premier Matchmaker

• NOW ALSO ON LONG ISLAND •

As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

One Of A Kind—Successful corporate president, 36 years old, who enjoys life and all it has to offer to the fullest! The only thing missing is a serious, commitment-minded woman seeking the long-term benefits we both would enjoy. I am a NYC resident who enjoys both city life and weekends away on my boat. Fine wine, ballet, NY Rangers, working out at the gym, rock 'n' roll, and weekend getaways to a secluded beach or fabulous resort are a small part of my pleasures. The most important is you, and all the great things that are a part of a relationship. Looking for a Christian, very attractive, intelligent, professional, marriage-minded woman (26-37) who can deal with the stress and rigors of a professional man (who also will dedicate himself to you and your needs). Note/photo. 9946 ✉

Handsome Business Owner—Seeks Jewish lady under 40, 5'3"-5'7". Sense of humor a must. Moms welcome. 9899 ✉ ☎

Latin Beauty Sought—By successful Jewish professional, JFK type, 38, 6'2", sweet, kind, caring, affectionate, with a heart of gold. Hear message. 9959 ✉ ☎

Warm Surgeon/Inventor—Adventurous, handsome, nice guy with pizzazz, 5'10", slim, 42. Seeks vibrant woman under 37, brainy, tallish, affectionate, for passion, family. Phone/photo a must. 9975 ✉

Do The Rocks In Your Head—Fit the "wholes" in mine? ...A bright, beautiful, successful doctor seeking 45 plus, 5'10" plus, secure, fun gentleman. Photo. 9942 ✉ ☎

Are You My Living Doll?—Toy inventor, 34, creative, funny, well-educated, fit, handsome...blah, blah, blah. I'm Jewish, but you can be anything. In search of smart, kind, silly, sexy toy tester. You don't need to look like Barbie, but please send a photo. 9977 ✉

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-860-0640

Attention! New Number

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th., New York, NY 10036. (212)852-7700

Strictly Personals

Great Partnerships Begin Over Lunch.

The smartest investment of your time is joining *It's Just Lunch!* We make all the arrangements and all you do is show up for lunch or a drink after work.
Call us today. Because you don't have time for another bad date.

DATING FOR BUSY PROFESSIONALS

Directors:
Andrea McGinty
Nancy Kirsch
Ardath Church
Lynelle Herstedt

IT'S Just LUNCH! life, love & dessert.

New York 212.644.0022
New Jersey 201.461.2399
Philadelphia Chicago Washington D.C.
Dallas Baltimore Wilmington Indianapolis

Ready For New Beginning—Attractive, slim Jewish professional, NJ mom, young 42, very active physically and mentally, seeks handsome, successful, emotionally secure, athletic male to make me laugh and be my best friend! Note/phone/photo please. 9967 ✉ ☎

Spanish Man—Looking for woman to spend time with/have fun. Photo. 9931 ✉

Attractive Brunette—Refined, well-educated health-care professional, Manhattanite, Jewish (not religious), 5'5", seeks principled, well-educated professional male, late 40s-early 50s, with the ability to commit. Prefer nonsmoker. 9906✉

Beautiful Woman, Inside And Out—With a heart of gold...seeks great guy with similar qualities for relationship of a lifetime. 39 years young, Jewish, smart, with good sense of humor. Enjoys working out, movies, theater, travel, romantic days and nights at the shore. Note/photo a must. 9928 ✉

Physician, 60, Seeks Woman—We love long walks/talks, Latin music/Chinese food. We're healthy, hard-working/easygoing/understanding. 9908 ✉

Affectionate, Pretty, Intelligent—47-year-old LI lady seeks a loving man for marriage and children. 9921 ✉

Physician, 44, Jewish—(Conservative), 5'6", slim, handsome, financially secure, kind, gentle, generous, seeks bright, attractive, professional Jewish female for forever after. Photo appreciated. 9953 ✉

First-Class Guy Sought—By slim, attractive blond. Secure, balanced, Nordic descent, 53 - seeking earthy male with big heart, who, like me, enjoys an active life and values family, friends, grown children. Queens/LI preferred. Note/photo. 9954 ✉

Handsome Italian Attorney—25, 5'10", athletic. Seeks attractive, bright, sensitive woman, 20-28. Photo/note. 9956 ✉

Hampton Classic—Lithe and lovely blond, CT equestrienne, 5'6", prep/Ivy background without the pretension, seeks professional man, 40-50, with exceptional good looks, literacy, wit and heart. Will reciprocate photo/note. 9905 ✉ ☎

Consider The Possibilities—This cute, determined male, 32, 5'7", enjoys tennis, working out, dancing, theater, mountains and exotic travel. Seeks athletic, bright, nonsmoking Jewish lady, 24-31, to be my only one. Photo - will exchange. 9951 ✉

Very Attractive—Slim, successful, energetic career woman, Italian, 36 - looks 26, seeks tall, handsome, confident, energetic man with great sense of humor. Note and photo please. 9969 ✉

Latin Beauty—35, ivory skin, Catholic, sincere, outgoing, versatile. Enjoys opera to scuba diving. Seeks professional male, 30-45, with similar traits. 9935 ✉ ☎

Cute - Slender—Dark hair, sun-tanned, smart female, 42, seeks handsome, intelligent man, 42-55. Photo. 9952 ✉

Charming, Pretty Attorney—With great smile, seeks mensch, 38 plus, for love, laughter and happily ever after. 9944 ✉ ☎

Romantic, Passionate—Kindhearted, strong-bodied male, into jazz and collecting, seeks intelligent, fun, fit woman for true romance. 9976 ✉

Graduate Degree In Blind Dating—And I'm ready to change my major. I am a pretty, fun, caring, smart, fit brunette, 37, with loving friends and family and a great job. I'd like a man who is sweet, funny, handsome, politically left of center, physically fit a plus - likes his life, too, and enjoys city and country. Photo. 9907✉

European Woman—Seeks American woman. I'm German, 6', blond hair, blue-eyed model type. Looking for friendship/relationship. Note/photo. 9929 ✉ ☎

Searching For A Mensch—Who is ready for lots of fun and love (after work). I'm 5'1", long curly brown hair, crystal-blue eyes, cute, sensitive and always smiling. Seeking a hard-working, tall, handsome Jewish guy, 24-30, to travel, dance and have fun with. Photo please. 9913 ✉

Jewish Man Seeks Sane Woman—Sharing life's offerings. POB 1253, NYC 10028

Me: Beverly Hills Model—Attorney/investor. Stunning, chic, slim, leggy, long blond hair, dazzling smile, witty, multi-degreed, often in NY. Love arts, film, theater, travel, restaurants, cabarets. You: tall, lean, elegant dresser, prominent patrician, cultured, well-heeled, generous, refined, bicoastal a plus, 35-65. 9936 ✉ ☎

Widower, Late 60s—Mentally, physically and financially sound (5'8", 170 lbs), seeks a (212) or (201), Jewish, nonsmoking lady, about 55, who is intelligent, upbeat, slim and attractive, for the enjoyment of dining, theater, opera, walking in the park, working out in the gym, some skiing, some travel and, most of all, mental stimulation. Note/photo, please. 9914 ✉

Whimsical Artist/Scholar—Discerning, effervescent, playful, petite, pretty Jewess - desires eternal romance with cultured, frisky, over-40, cerebral man (tall/handsome a plus), for frolics, mutual pampering, love and -ever. 9941 ✉ ☎

Career-Oriented Woman—33, tall, dark hair/blue eyes. I'm looking for a nice guy, 28-38, handsome (with hair!), good body, who is fun, creative, romantic. Must love music. Photo appreciated. 9909 ✉

Gay White Male—46, 5'8", 135 lbs, healthy, good-looking professional, varied interests, energetic - seeks similar. Would like an affectionate, stable, supportive relationship. Photo appreciated. 9949 ✉

Beautiful Woman Wanted—By a handsome, bright man with an excellent sense of humor, and OCD. I love to travel twice a year (Jamaica and Puerto Rico). Prepped at Choate, smoker, CT situated. Note/photo, please. 9972 ✉ ☎

Gentlemen—A little blond wants to know: are you Irish/Scot/Welsh, in your 40s/50s, a very early riser, and as comfortable with a pair of pliers as you are with a spreadsheet? Republicans preferred. Photo/note. 9948 ✉

Very Pretty Lady—Slim and fit, college-educated, affluent Christian nonsmoker, would like to meet intelligent, reasonably fit gentleman, 50s-mid 60s, for quality relationship. Note and phone number please. 9927 ✉

Very Attractive, Charming—(Young 45-year-old) female - creative, fit, passionate, quick, successful, etc., seeks 6'-plus (44-55) male, who is very handsome, unusual, bright, highly successful, witty, emotionally and physically fit. Photo/phone number a must for reply; will exchange. 8983 ✉

Refuse To Kiss Toads—While awaiting Prince Charming. I'm an attractive, slim brunette, 24, 5'6", career-oriented. You're an adventuresome man, 25-35, romantic, handsome and exciting. Photo. 9912 ✉

Long Island Love—Is yours with creative, dynamic, handsome VP. He seeks single white female, 39-49, who is very bright, exciting, pretty and trim. Romance and adventure await. Photo a must. 9943✉☎

Are You Ready? Set? Let's Go!—Together! Animated, youthful (45), casually elegant, petite blue-eyed blond. Loves NYC, good friends, hearth and home. Seeks educated, romantic, self-aware, successful Jewish man for true partnership. Oh, today's my birthday! 9940 ✉

Travel Companion Wanted—By good-looking middle-aged male, for secure long-term relationship. A fairy-tale life style is available to an intelligent and pretty young female. Photo/phone. 9957 ✉

Jewish Female, 45—Nonsmoker, attractive, sensuous, warm, energetic, strong, financially secure, Ivy, with a zest for life, work, travel, ready for Chapter II. You: quality business or professional man seeking a warm, exciting relationship. 9902 ✉

Dr. Clark Kent/Superman!—Seeks Wonder Woman! Pix! POB 20063, NYC 10023

Adventurous, Pretty Woman—Seeks quality Jewish man. I'm successful, slim, mid 40s, vibrant, loves sports and the outdoors. You're energetic, athletic, secure, enjoy life and also have much to share. Note and photo. 9962 ✉

Single Jewish Male—41, business owner, no dependents, seeks kind, fun, romantic, full-figured Jewish female, 25-34, to fall in love with. 9930 ✉ ☎

Make This The Most fun Summer ever!

Place a Strictly Personals ad in New York Magazine

Call 212-779-7500

Pretty, Blue-Eyed, Fit—Outgoing, 36, single woman seeking athletic, outgoing, good-looking gentleman, 30s-40s, nonsmoker, for exciting and adventurous relationship. Photo/note, please. 9971 ✉

Professional Female—Asian, 34, 5'4", 115 lbs, attractive, emotionally secure, fun, oving, commitment-minded. 9920 ✉ ☎

Kitty Kat Seeks Tom—Petite, exotic South American beauty with great gams, 26, professional, witty, ambitious, sincere. Looking for more than fun and games with man of character. Enjoy cooking, travel, sports. Photo please. 9974 ✉

Manhattan Police Lieutenant—5'10 1/2", 190 lbs, young-looking 41, brown hair, blue eyes, MS degree, quite handsome, well-built, great sense of humor - enjoys working out, TV and music. Seeks emotionally stable woman, 23-36, ready, willing and able to commit to a long-term relationship with potential for marriage and children. Photo please. 9966 ✉ ☎

I Have It All But You—Attractive blond...I have my own successful business n Manhattan and a beautiful home in NJ. You must be over 45 and successful in your own field. Phone/photo. 9939 ✉

Regular Guy—Who is a young-looking 45, really handsome, trim, successful, bright, and someone who laughs often and easily. You are very pretty, intelligent, 30-45, with a really good sense of humor. Note and phone. Photo helps. Will reciprocate. 9910 ✉

Alluring PhD, 35—Seeks desiring male for fun, commitment and love. Must be educated and fit. 9968 ✉

Shell From The Beach—Female looking for a kind-spirited, educated, attractive male oyster with a pearl heart. Sharks and piranhas need not apply. Age 35 plus. Photo/phone. 9938 ✉

Very Successful, Fun-Loving—43-year-old, tall, very athletic, handsome, but most importantly, has a great sense of humor, kind heart and is ready for that special someone. The woman I'm looking for is 26-38, has to be absolutely gorgeous on the outside as well as the inside, and be emotionally, mentally and physically ready for a great, fun relationship. Some of our interests would be traveling, fine dining, or just cuddling at home watching a movie. Animal lover a plus (my dog had me say that). Letter/photo required. 9964 ✉ ☎

LI MD—Pretty, 35, Filipina, slim and very kindhearted. Seeking a professional, intelligent man, preferably an MD, Catholic, who is good-looking, mature, sincere, fun-loving, responsible, with good family values. Photo a must. 9947 ✉

Sensuous, Sincere, Sophisticated—Very attractive former model with MA degree, 5'7", slender, blue-eyed blond (and bright too), with good sense of humor. Witty and warm, successful Jewish career woman with eclectic interests, mid 50s, seeks professional gentleman of quality for friendship and more. 9775 ✉

Mutual Spoiling—If you are a classy, intelligent, witty, caring Jewish man, 55 plus, looking to share warm winters Florida, fun summer LI, come fly with me! I'm a 5'7", size 8, successful businesswoman, very attractive, sensuous, sensitive, sports loving, waiting to meet you. 9963 ✉

Handsome, Successful Professional—Jewish male, 5'9", 170 lbs, late 30s, seeks slender female, 26-36 (religion open), who loves convertibles, animals, the outdoors and romance. Photo. 9981 ✉

Lion Seeks Tiger—Beautiful, bright, blue-eyed blond, 36, Jewish, Ivy professional, seeks man with conscience. Low-maintenance, athletic, caring - looking for missing link. Genes more important than jeans. No whining! Job/pulse/photo/note. 9973 ✉

First Time—54, attractive, fit businessman - loves music and arts, sports, Central Park, dining, laughing and the beach. Interested in smart, warm, attractive, fun woman in 40s, 50s. Photo appreciated. 9950 ✉

Attractive Eligible Bachelor—31, financially self-sufficient, graduate education. Physically: 5'10", 165 lbs, blond. I never married - seeking same for permanent relationship. If weeknights in NYC and weekends antique-shopping upstate sound good to you, we may have something in common. I would like to meet a woman who is fit and fun. 9918✉☎

Are You A Woman Who—Likes helping people, enjoys her career, has fun dancing, likes museums and being with friends, cares about Jewish values, and wants to develop a caring relationship? I am a Jewish man, 38, fit, who shares these passions. Please write. 9955 ✉

Cultured, Fun-Loving—Financially secure lady, 50s, seeks fit, youthful and aware male, to 65, to share Manhattan pleasures and beaches surrounding my Caribbean villa. 9900 ✉ ☎

Pretty Jewish Architect—40, warm and easygoing. Enjoys reading, movies, dining out, swimming, rollerblading. Mother of two bright and beautiful girls. Looking for intelligent, successful, family-oriented Jewish male for fooling around... 9898 ✉☎

Frankly Fabulous Female—Looks, brains, class, NY and Hamptons life style. Seeks home for her heart with qualified white male, 58-65. 9970 ✉ ☎

A Bagel, Lox And Thou!—Pretty, petite, caring, honest, divorced, Jewish professional woman, 45, seeks soul mate to share laughter, hugs and life! 9937 ✉ ☎

NYC Career Babe—Wild Hamptons weekender. Attractive woman, 30, 5'6", auburn hair, blue eyes. You're 29-36, self-sufficient, mature, outgoing, handsome and ready for fun. So, what's your idea of fun and romance? Photo please. 9911 ✉

An Attractive, Educated—33-year-old, outdoorsy woman who likes to ski, read books on the beach, travel, explore good food and wine, enjoys "Friends"/"Seinfeld" and has a few bad habits. I'm tired of the monotonous ski/beach house share scene. Looking for an attractive, normal, laid-back professional guy who wants romance and companionship. Note/photo. 9903 ✉

Handsome, Successful Businessman—Very charasmatic, extremely energetic, 38, Richard gere looks, seeks very attractive, slim, successful female, humorous. Athlete a plus. Note and photo please. 9980 ✉

Sound Asleep In Westport—Sophisticated Asian, exotic, shapely, 5'5", 120, seeks successful man over 40 for intimacy, monogamy, commitment. 9917 ✉ ☎

STRICTLY PERSONALS COUPON

Use this coupon or call 212-779-7500. Rate is $36.50 per line, two line minimum. Add $35.00 for NYM Box Number.
Mail to: New York Magazine Classified, Attention: Strictly Personals, 2 Park Avenue, 11th Floor, New York, NY 10016.
All ads are accepted at the discretion of publisher.

INSERTION ORDER

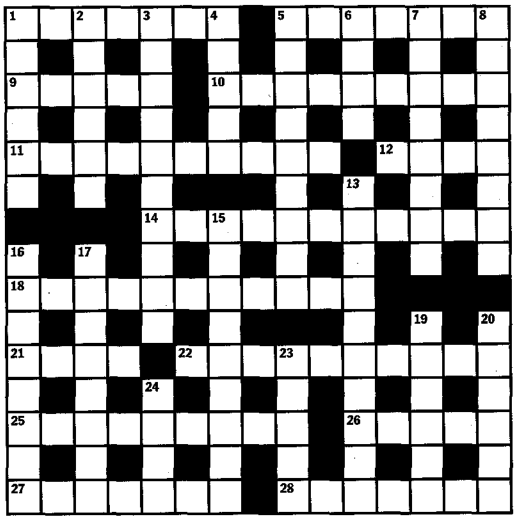
WOULD YOU LIKE A VOICE BOX? IF SO, CHECK HERE. ☐
If yes, we will call to give you an access code. All calls are confidential.

Name ______________________________
Street Address ______________________________
City ____________________ State ______________ Zip ________
Day Phone (for our records only) ______________________
Payment: Check ______________ Master Card /Visa /American Express
Card Number ______________________ Exp. Date ________
Signature ______________________________

The 'Guardian' Crossword

ACROSS

1 Masters may arrange them in school. (7)
5 Annuls sale negotiated by traveller. (7)
9 Lover of the city round. (5)
10 Chief's essential nature it is said. (9)
11 Vital expression of affection perhaps. (4,2,4)
12 County of lowly state. (4)
14 Proved by use to be skilful. (11)
18 Down-to-earth essential for air-travellers. (7,4)
21 Sailors who were exultant. (4)
22 Ungracious behaviour of incompetent 21. (3,7)
25 Most of shift attempt the subject. (9)
26 She wants some of their energy. (5)
27 Reminiscent of a playwright from China perhaps. (7)
28 Indian having relationship with Communists. (7)



DOWN

1 Oarsman's line. (6)
2 Negligent concerning failure. (6)
3 A vindication regretfully acknowledging fault. (10)
4 Pinniped swallowing poppy-head o part of flower. (5)
5 Strengthen control over police perhaps. (9)
6 Shakespearean character seen on ice. (4)
7 Come near to landing a very quiet fish. (8)
8 Lies about need for chemical compound. (8)
13 What Paddington author had to remember. (4,2,4)
15 Display for a long time in food-store. (9)
16 Bird of ill-omen in court circles. (8
17 Advantage of personal influence. (
19 Instrument that has to exist without care. (6)
20 Sailors on rickety seat behind. (6)
23 Official alternative to time. (5)
24 Fish-spear? (4)

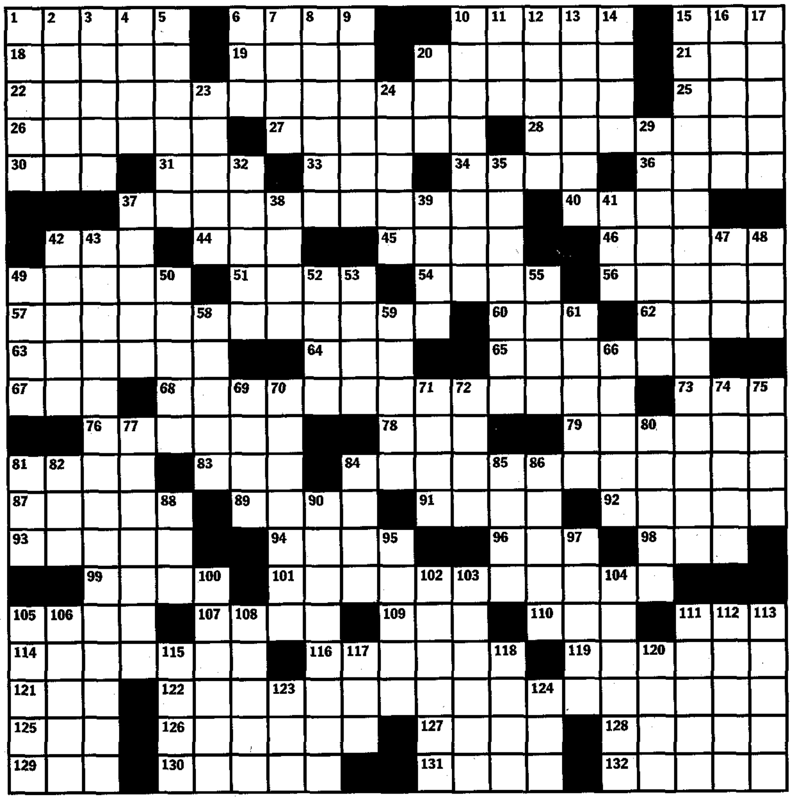
'Descriptions': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

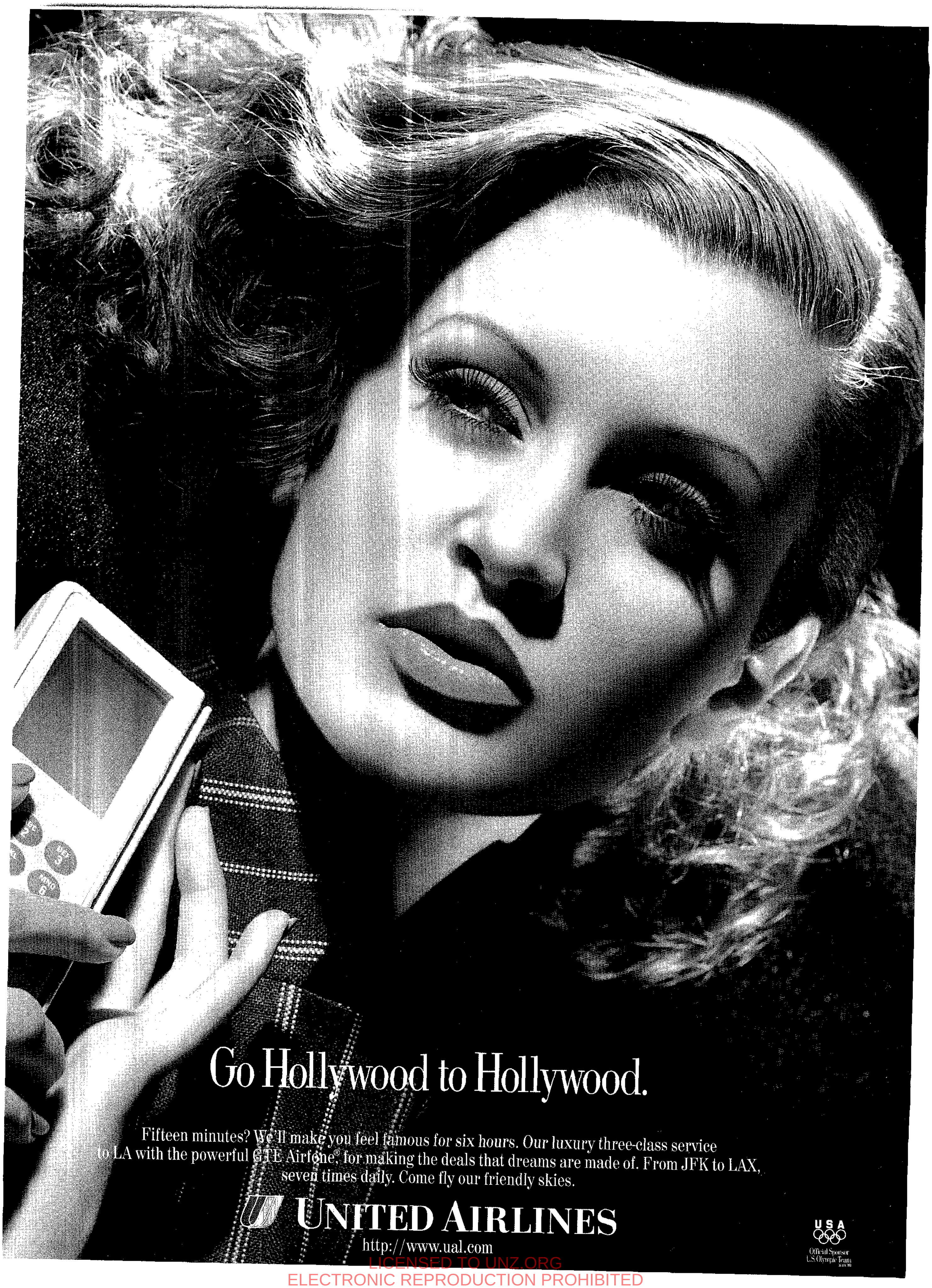
1 Author Mazo de la ——
6 Minus
10 Rouge target
15 Disney dwarf
18 One of the Barrymores
19 Lowest female voice
20 Grubbiness
21 "The —— Daba Honeymoon"
22 Describe the pro shop at the Moscow Country Club
25 Gymnast's top score
26 Ebb
27 Warehoused
28 Elsa of "Born Free"
30 Mork's planet
31 Finial
33 William Tell's canton
34 "As —— saying . . ."
36 Nabisco cookie
37 Describe Ethiopian sneakers
40 Pat down
42 Leather punch
44 Between pie and mode
45 Room extensions
46 More calamitous
49 String-quartet instrument
51 In time past, old style
54 Asian holidays
56 Sleep loudly
57 Describe a chaplain's garb
60 "Spare" bone
62 Served like Sampras
63 Immerses, as tea
64 Ending for dent or vent
65 Capacitate
67 Freight weight
68 Describe frozen yogurt
73 Opposite of lge.
76 Kind of Lancer or tiger
78 Cousteau's milieu
79 Bosom enhancer, informally
81 Home of Iowa State
83 Memorable Gardner
84 Describe Capone's phobia
87 Thai coins
89 Of an epoch
91 Jodie Foster film, 1994
92 Henry VIII's second and fourth
93 Mubarak's capital
94 Currier's partner
96 Scheduled to arrive
98 —— Dinh Diem, former Vietnam P.M.
99 Collars a crook
101 Describe a bachelor's *status*
105 Famed pirate captain
107 Novelist Ehrenburg
109 Finder's exclamation
110 Aficionado
111 Pronoun for a ship
114 Ban on port traffic
116 "——-Boom-De-Ré"
119 Weekly TV series
121 River of Switzerland
122 Describe Yorick
125 Start of a refrain
126 New Jersey's rival of JFK
127 Round before the final
128 U.M.W. member
129 Sibling nickname
130 Sectors
131 Esau's land
132 In a suitable way

DOWN

1 Braking rocket
2 Not this or that
3 Written draft
4 Roll-call reply
5 Gave the slip to
6 Two of these follow 125-Across
7 The Yale team
8 Rank
9 Mexican state
10 Easily believed
11 Heston's charioteer role
12 Name on the A-bomber
13 Swellhead
14 Tonto's "—— sabe"
15 Describe computer *mating*
16 Far from slim
17 Retort to "cannot!"
20 Fifth consonant
23 Photographer's brown
24 Indian clan
29 In name only
32 Lazybones
35 Squanderer
37 "Come —— faithful . . ."
38 Sr. citizens' org.
39 Berlin graybeard
41 Personals, e.g.
42 ——-ground missile
43 Describe ladies in confinement
47 Before: poetic
48 Visibly embarrassed
49 Far-reaching
50 In —— (*reeling*)
52 Speak indistinctly
53 Akron product
55 Chinese: prefix
58 Shore-patrollers' school: abbr.
59 Stop
61 Alberta resort
66 —— grudge (resent)
69 Roof overhang
70 Elucidate
71 Statistician's middle
72 Attention to detail
74 Oscar nominee Sal
75 Dietrich's assets
77 Actor Erik of "CHiPS
80 "East" place in an 1865 play
81 Channel 7, *in* N.Y.
82 Goats say it
84 Kennel pest
85 Merrie —— England
86 Shake till feathery, with "up"
88 Cry out loud
90 Licensed fliers
95 Traffic jam
97 Do a blackboard chore
100 Endorser
102 Longue seat
103 Drew pay
104 Riddle
105 Shelley's colleague
106 Japanese porcelain
108 "My Fair Lady" composer
111 In short supply
112 Shanty
113 Manicurist's board
115 Gossip columnist Barrett
117 Astronaut's response
118 Air, *informally*
120 Excursion
123 Govt. flight regulator
124 Homophone for hym
112 Heel's other end
113 Hamelin rodent



Solutions to last week's puzzles appear on page 8



Go Hollywood to Hollywood.

Fifteen minutes? We'll make you feel famous for six hours. Our luxury three-class service to LA with the powerful GTE Airfone® for making the deals that dreams are made of. From JFK to LAX, seven times daily. Come fly our friendly skies.

UNITED AIRLINES

http://www.ual.com

USA

Official Sponsor
U.S. Olympic Team

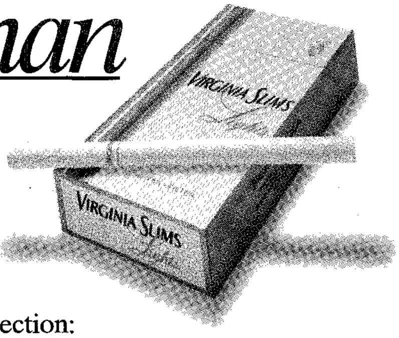
Virginia Slims
V
wear
fall '96 collection
VIRGINIA SLIMS

To get our bold new catalog,*

Call 1-800-TO-V-WEAR.

(1-800-868-9327)

It's a *woman* thing.


VIRGINIA SLIMS
Lights
VIRGINIA SLIMS

© Philip Morris Inc.1996

8 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

From the Fall '96 Collection:
Signature Satin Jacket and Black Velour Leggings.

*Fashion, Accessories and More, FREE with pack UPCs. **Catalog offer limited to smokers 21 years of age or older.** Offer good only in the U.S.A. Catalog requests must be received by 11/30/96. **Please allow 6-8 weeks for fulfillment of catalog requests.** Catalog offer void in Kansas. UPCs must be redeemed by 1/31/97. See catalog for details.